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Kenton A Hit
In England

Chet Baker Writes
From Europe

In This Issue:
Up Beat

35
CENTS

CANADA 36¢
FOREIGN 36¢

Chet Baker



Jack Montrose



Bud Shank



Chico Hamilton



Bill Perkins

Leonard Smith

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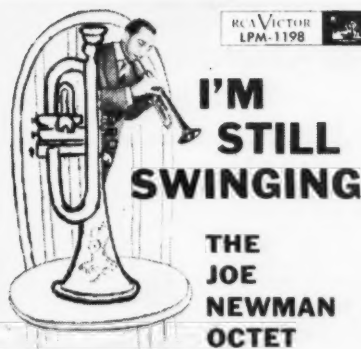
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Chords And Discords

Nat No Fan? . . .

Fort Funston, Calif.

To the Editor:

Attention, Nat Hentoff.

I was very disturbed after reading your *personal* review of the Laine-Clayton *Jazz Spectacular* album in the March 21 issue of *Down Beat*. Perhaps I'm mistaken, but judging from your review on this particular album, I feel it is apparent that you are not a Frankie Laine enthusiast, never was one, and, I fear, will never be one.

I disagree with *your opinion* that Frankie phrases with exaggeration, that his conception of jazz is not ideal, but rather of a vaudevillian type, and that *his* sound is a, more or less, round-about Jazz one. Since it is evident that you are not educated Frankie Laine-wise, shall we say, but with a unique general knowledge, solely jazzwise, I feel I can justly submit that your *view* of Frankie Laine was not a very sound one.

Frankie's phrasing, his conception of jazz, and his jazz sound, are no less benevolent, and no less herald, than his "singing with a tremendous feeling and a good beat," which you were very thoughtful to recognize and to relate in your (re)view. (Also, let us be mindful of the fact that Frankie Laine is a victim of Mitch Millerism, which, I'm quite certain you are aware of, does not make for a very healthy victim, jazzwise.)

Excuse me, please, if I seem terribly disputant, and sound rather harsh, but I'm such a dedicated, and indebted, and an ardent Frankie Laine fan, and your review was so disturbing to my conscious, that it prompted my compensating for your review, and it prompted this communication.

Frankie Santoleri

Odessa, Texas

Two Bad Nights . . .

To the Editor:

In regard to Ralph J. Gleason's column in the April 4 *Down Beat*.

Having been a fan of Chris Connor for as long as I can remember, I feel that I must drop you a couple of lines regarding this column. It is hard to believe that Gleason could have caught Chris on two bad nights, but this is obviously what occurred. A young

woman with the tremendous following of Chris could not be nearly as bad as he writes. I have seen Chris play to SRO houses on the coast, and, believe me, she left everyone smiling.

Ralph mentioned the difference between recorded and "live" sound, and, granted, there is a great deal of difference. However, the record-buying public is not quite as naive as he may presume, especially a true jazz fan.

And the coup de grace is his final paragraph, opening with the words, "I beg you to believe, I have nothing personal against this girl." He may outwardly feel thusly, but I think that in the subconscious he does have something against this girl. I get the feeling that such is the case with many music critics. I do not believe that a critic can be that impartial among so many musicians.

In conclusion, and this includes all concerned, when he speaks of disc jockeys who will not play the "sounds," please exclude your truly.

Jerry Litwin

Subversive Talk? . . .

Flushing, N. Y.

To the Editor:

Hadn't someone better watch such subversive statements as the one by Dave Pell in the April 4 *Down Beat*? He writes:

"Stan Kenton's band at Zardi's was just wonderful. Even with so much jazz in town, it was a pleasure to hear this great organization. Seems that only Stan can get such a band together."

Talk like that might tend to convince many of us that we are really sane, after all. From the fad of putting down Stan, some of us were almost convinced that:

1. Stan didn't really always have top musicianship and arrangers.

2. He really didn't produce and use such swinging sidemen as Shelly, Shorty, Zoot, Kai, Safranski, Bud Shank, Art Pepper (why is he so neglected?), and so many others.

3. He really didn't take, and influence, new directions.

4. As Dave Pell says, "They play so many different sounds."

Inevitably some authoritarian will pronounce that Kenton doesn't hold up in comparison with Count, Duke, or Woody, and it is just left at that. It's true that *City of Glass* doesn't swing, but any record with the afore-mentioned soloists inevitably swings.

Here's to more sanity.

J. Vincent Teta

(Ed. Note: Reader Teta undoubtedly will be interested in the review of the current Kenton orchestra, which appears on page xx.)

Dorseys Commission Belasco Composition

New York—Tommy and Jimmy Dorsey have commissioned Jacques Belasco to compose a concerto grosso for jazz orchestra with solo trombone and saxophone, with symphonic accompaniment. The work will be introduced at a New York concert hall in the early fall.

Belasco is conductor, composer, and orchestrator for *The Greatest Story Ever Told* radio program. He's also the conductor and arranger for the forthcoming Broadway musical comedy, *Heavenly Bodies*.

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DOWN BEAT

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On the Cover

Cover subjects Chet Baker, Jack Montrose, Bill Perkins, Chico Hamilton, and Bud Shank are some of the jazz stars that have made Pacific Jazz Records one of the leading independents and among the first firms to capitalize on "West Coast Jazz." For stories on the label, Baker, and Perkins, see pages 11 and 13.

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Strictly Ad Lib

NEW YORK

ONSTAGE: Art Lund joined Frank Loesser's *Most Happy Fella* during its Boston break-in . . . Jan Clayton stars opposite Zachary Scott in the City Center production of *King and I* opening April 18 . . . Burl Ives has left *Cat* for a film role . . . Richard Adler will write music and lyrics for *The Ghost Goes West*, in which Alfred Drake probably will star . . . Carol Haney will repeat her Broadway role in the screen version of *Pajama Game*.

ENTERTAINMENT-IN-THE-ROUND: Bing Crosby will join Louis Armstrong in Europe in May, and they'll do six concerts together for charity in various countries . . . First eight dates for the *Heath-Cole-Christy-Freshmen* package were sold out and Heath already is talking about a 1957 return . . . Anita Ellis went into the Bon Soir, with arrangements by Luther Henderson and choreography by Jack Cole . . . Martin and Lewis will do two weeks at the Copa in June . . . Billy Daniels' case comes up April 23 . . . Hazel Scott finished her successful concert season April 13 as soloist with Toronto Symphony . . . MCA may bring over Lonnie Donegan whose *Rock Island Line* has been one of London Records' big hits of the year . . . Jukeboxes buy 50,000,000 records a year, a number that will increase with the added number of jukeboxes planned.

JAZZ: Duke Ellington was negotiating with Coral at presstime . . . Billy Shaw is working on dates for the *Dizzy Gillespie* band when it returns from its state department trip. Plans may include a concert tour . . . The much-heralded Memphis pianist, Phineas Newborn, will head his own quartet starting at the end of April . . . Stan Getz is at Basin Street April 17 on the same bill with Shelly Manne's unit and Helen Merrill. Getz returns to same stand May 15 . . . Louis Armstrong's English dates in May will mark his first British appearance in 25 years . . . Helen Decker continues to run Saturday afternoon sessions at the Hotel Brittany on E. 10th St. . . University of North Carolina had a festival of jazz April 13 with a student band contest . . . Scotch pianist Joe Saye used guitarist Bob Grillo and bassist Whitey Cronan for his *Cafe Bohemia* debut. Tony Scott is at the club now, Art Farmer-Gigi Gryce due April 20, and the Charlie Mingus quintet a week later . . . Joe Roland has been heading a group at the Hotel Lexington.

Don Elliott starts an indefinite stand at the Composer May 3 . . . Cannonball is at Basin Street May 24 on the same bill with George Shearing . . . Voice of America will record the Newport Jazz Festival . . . Hank Jones will do a solo piano album for Savoy . . . Shorty Rogers waxed pianist Lou Levy in a solo album for Victor on the coast . . . Jazz on Long Island now includes the Tune Timers in Jackson Heights (Mondays), the Cork 'n Bib in Westbury (Saturdays), and the Lamplighter in Valley Stream, which has the Johnny Williams trio weekends . . . Savoy will issue another Charlie Parker album that will include several previously-unissued takes.

Pianist Bill Evans makes his debut on the George Russell album for Victor . . . Four Aces have asked Erroll Garner for some of his songs. Garner starts at Basin Street April 26 and plays Town Hall the 29th . . . Trumpeter Al Porcino plans to work toward a degree in architectural engineering at University of Miami, where he also hopes to form an experimental band . . . Decca will record Andre Previn in classical repertoire as well as jazz.

RECORDS, RADIO, TV: New signings: Russ Carlyle (ABC-Paramount); Marie Knight, Dotti Malone, Kitty Nation, Freddie Bell (Wing); Roy Haines (Groove); Mark Murphy (Decca) . . . Josh White signed with ABC-Paramount for two albums a year . . . Jazz Messengers' Columbia contract calls for three albums a year . . . Dick Powell and June Allyson are likely to do two LPs for Victor . . . Hal March cut a tune called *The \$64,000 Question* for Columbia . . . National Radio Fan Club on NBC Friday nights has a Band of the Week segment using orchestra LPs . . . Mutual now presenting *Music from Britain* Sunday afternoons . . . May 6 will be a salute to Capitol Records on the Ed Sullivan show . . . Jackie Paris set for the Steve Allen show May 1.

(Turn to Page 28)



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Lena Horne TV Films

London — Lena Horne is currently making a series of three films for commercial TV here (Associated Rediffusion) under the over-all supervision of American Charles Wick, who is also Benny Goodman's manager. The films will eventually also be available in America. Under British Musicians' Union rules, Miss Horne can only use her pianist-husband, Lennie Hayton, on the series. The rest of her unit — bassist George Duvivier, drummer Johnny Cresci, and pianist Gene DiNovi — are meanwhile seeing the London sights. The TV series will utilize some 40 British musicians. In protest against the MU ban on American musicians, Miss Horne has turned down two different dates at the Palladium and an offer from the Savoy hotel.

After England, Lena Horne opens at the Moulin Rouge in Paris May 4, earlier if the films are finished quickly.

Plans Afoot For Paris Birdland

New York — Plans are being worked out for the opening of a Birdland in Paris. It's likely that music publisher, French record and club owner, Nicole Barclay, will be involved in the enterprise since non-French businesses must have a French partner. Also contemplated are exchange arrangements whereby American musicians will play the French aviary and the better European jazzmen will come here.

It's also possible that Birdland owner-concert promoter-publisher Morris Levy may bring the Blue Stars, a French recording group, to the States. The Blue Stars have a fast-selling Mercury record of *Lullaby of Birdland*. It's in French, of course.

Boyd Raeburn Cuts Columbia LP

New York — Boyd Raeburn has returned to the record scene with an album for Columbia, not yet released, of largely dance music arranged by George Williams for Raeburn. Among the varying musicians on the four sessions were Charlie Shavers, Ernie Royal, Buck Clayton, Mike Shain, Sam Marowitz, Charlie O'Kane, Danny Bank, Sam Taylor, Oscar Pettiford, Nat Pierce, Gus Johnson, Frank Socolow, Billy Butterfield, Harry Di Vito, Steve Jordan, and vocalist Ginny Powell.

On two tracks, Johnny Eaton's Princetonians recorded with the band in scores by Eaton. Raeburn intends to go on the road with a band, but no further traveling plans have yet been revealed.

MJQ Sets String Of Concerts

New York — After two weeks at the Blue Note in Chicago starting April 25, the Modern Jazz Quartet will do several concerts in this area. They appear at the New York State Teachers college in Cortland, N. Y., May 8. On May 13, their managers, Pete Kameron and Monte Kay, are sponsoring the MJQ at Hunter college, and the concert plays at Annapolis May 24 and 25 in what may be the first jazz event at the Naval academy. As a sign of the times, Kay and Kameron now call their office Jazz Artists Concert Management.

Vik Adds Some New Talent

New York — Vik, RCA Victor's subsidiary label (now in the process of being revamped), has added new talent to its roster and has also received approval to enter the rhythm and blues and country and western fields.

Herman Diaz, artist and repertoire director for the company, added singers Helen Dixon and Lucy Roberts to his roster and also the Buddy Williams band. Miss Dixon formerly recorded as a soloist for Epic Records. Miss Roberts, now under contract as a soloist, has cut several sides in the past with the Commanders. Williams recorded at one time with Rainbow Records and aroused some interest through his use of a double-bell euphoniums in his arrangements.

New Publisher For 'Down Beat'

Chicago — Charles Suber, advertising director of *Down Beat* since November, 1952, has been named publisher of the *Beat* and its sister magazines, *Record Whirl* and *Country and Western Jamboree*. He replaces Norman Weiser, who resigned April 1 to join *Playboy* magazine in charge of special projects.

Named to the new post of executive editor of Maher Publications is Jack Tracy, who also will continue to serve as editor of *Down Beat*.

Capitol, Decca Get In Hassel

Hollywood — Capitol Records has filed a court action against Decca, protesting the latter's use of a picture of Frank Sinatra, an exclusive Capitol artist, on the cover of Decca's soundtrack album from the film, *Man With the Golden Arm*. Sinatra starred in the picture but did no singing. Capitol contends that use of Sinatra's picture on the album leads buyers to believe he is a Decca singer.

The *Golden Arm* soundtrack album is taken from Elmer Bernstein's underscore and contains jazz sequences featuring Shelly Manne, Shorty Rogers, and other well known jazzmen. Observers are wondering what effect the suit may have on Capitol's negotiation to clear the use of Decca artists Bing Crosby and Louis Armstrong for the Hollywood firm's release of the soundtrack album from the MGM film *High Society*, starring Sinatra, Crosby, Grace Kelly, and Armstrong.

Group Seeks To Remove R&B Discs From Boxes

By Dave Banks

New Orleans—White supremacists have chosen "rock and roll" music as their latest target in the continuing fight against desegregation in the south. Asa Carter, Birmingham, executive secretary of the North Alabama White Citizens councils, told my station, WNOE, that radio stations and jukeboxes featuring Negro performers were to be monitored by members of his group and action would be taken by them against stations, sponsors, operators, and locations.

Earlier, Carter had declared pro-integration forces were encouraging rock and roll music as a means of "pulling the white man down to the level of the Negro." International News Service quotes him as calling it a part of a plot by the NAACP, leading the integration fight, to "undermine the morals of the youth of our nation." He said the music is "sexualistic, unmoralistic (sic), and the best way to bring young people of both races together, according to the late Walter White."

Carter called other forms of jazz equally objectionable, and said 300,000 signatures would be collected by his group in its protest. He threatened a boycott of those playing such records, specifying "if jukebox operators hope to stay in business, they better get rid of these smutty records with their dirty lyrics."

Here in the home of jazz, where rhythm and blues are as much a part of everyday life as po'boys and pralines, reaction has been heated. Following the release of the story, we interviewed Carter by beep phone, and carried his remarks, sans comment, on our programs and newscasts. Disc jockeys, to a man, spoke out against his statement, defending teenagers and the music itself.

Mel Mallory, Capitol distributor, said "it's entertaining, and the kids enjoy it. It has never been promoted by any particular group, except perhaps the record pluggers, hoping for a hit. I don't think Carter's boycott will affect its deserved popularity."

Dave Bartholomew, who has racked up six top r&b hits this past year alone, said that 90 percent of the audiences on his recent tour with Fats Domino were white people. As r&b ad man for Imperial records, and performer on the first big hit, *Laudy*, *Miss Claudy* in 1952, Dave's been closer to the current craze than most.

He says, "The record companies are owned 100 percent by white people. They are the ones who are responsible for the success of r&b, by promoting it with their top names to create bigger and better records. To give the NAACP credit for its rise in popularity is laughable."

Bartholomew also pointed out that one of the top r&b groups is the Bill Haley Comets, a converted western unit.

Name Negro performers have been featured at top suburban spots to good business these past few weeks, with Billy Williams' augmented group held over for two additional weeks at the Safari. The Ink Spots are playing a return engagement for Carl Liller, who has set a precedent in booking baritone Carl Van Moon to share the show with the Spots. Van Moon continues to headline at the Dew Drop, Frank Painia's top colored club, and will double for the engagement.

Most Bourbon street clubs use Negro musicians and performers at various times, with the Sunday morning jam sessions featuring rock and roll groups almost exclusively.

Local television stations have headlined Negroes, with Fats Pichon and Lavergne Smith, Absinthe House, Freddie Kohlman's band, and others being featured regularly. Bob Nelson, who has the "Show Biz" interview series daily, has featured name Negro performers as well as local singers and musicians.

The NAACP has borne the brunt of the "white rights" groups because of its efforts in obtaining the supreme court decision outlawing segregation in schools, and Carter's latest onslaught has every potential of developing into one of the biggest controversies in the Crescent City since the days of Huey Long and "every man a king."

New Orleanians, white and Negro, feel they've cut their teeth on rhythm and blues, and are quick to resent any attempt to drag a legitimate musical expression into the realm of hate politics. We'll keep right on rockin' and rollin'—despite efforts to pin labels on people and performers.



CLAUDE THORNHILL'S recent appearance at Chicago's Blue Note reunited the leader and his former singer, Fran Warren, for a night. Miss Warren appearing in the road company *Pajama Game* dropped in opening night and brought back a lot of memories as she sang *Sunday Kind of Love* with the band.

Caught In The Act

**Art Farmer-Gigi Gryce:
Birdland, New York**

As their series of Prestige albums have increasingly indicated, Art Farmer and Gigi Gryce enjoy a mutually growing, creative partnership which should be sustained for the good of modern jazz as well as for their own careers. During their Birdland stand, they were excellently complemented by pianist Duke Jordan, bassist Addison Farmer, and drummer Art Taylor.

Since the quintet has not been working for nearly as long an uninterrupted period as the Modern Jazz Quartet, it does not have the constant substructure of interdependent assurance the MJQ has achieved. But like the MJQ, this is not only a blowing unit. The strong skeletal framework of the quintet is in the generally fresh, melodic, and personal originals and arrangements of Gryce. These encompass a variety of directly expressed feelings, from the sensitive but not sentimental *Infant's Song* to the drivingly angular *Nica's Tempo*. Also more durable than too many others' modern jazz "originals" are Gigi's *Social Call*, *Satellite*, *Wake Up*, and several others.

On these and the standards, Gigi and Art have fashioned tasteful, relatively simple, and always apt structural signposts for the blowing spaces in between. A notably intelligent example of this linear and harmonic care is their closing duet on *Love for Sale*.

As for the improvising, Farmer continues to deepen and mature. His tone is becoming fuller, and when required, more mellow. His conception is more and more individual. As usual, he generally avoids clichés and he is seldom tempted to indulge in showers of notes that are displayed for the sake of quantity alone.

Gigi, too, has become a considerably improved altoist in the past couple of years. He is no less emotionally powerful than he has always been, but he has disciplined his passion into consistent idea patterns that strengthen the communicative channels of his emotion. Strongly influenced by Bird, with whom he was also quite friendly, Gigi is nonetheless his own man stylistically. He is especially effective, as Bird was, in his use of suspensions of silence so that the attack is all the more incisive when it comes.

Duke Jordan is a superb jazz pianist, a wonderfully aware accompanist, and a strong, economical, imaginative soloist. Addison Farmer and Art Taylor are a pulsating rhythmic floor for the soloists, and they fuse with Duke into a life-size rhythm section. The sets of the Art Farmer-Gigi Gryce quintet range from lyricism to swift excitement, from flowingly soft to fiery hot.

—nat

Jutta Hipp; Hickory House, New York

Jutta Hipp, the musically astute German jazz pianist, has been set by for an extended run at the Hickory House, longtime residence of Marian McPartland. In the short time she's been here, Jutta has assimilated the current mainstream of modern American jazz piano with astonishing rapidity and obvious conviction. She has, however, absorbed part of this mainstream almost too indiscriminately and too well, since she has lost in the process

much of the fresh individuality that her European recordings had heralded.

On the basis of some of those recordings, Jutta sounded like a musician of rare sensitivity and strength of imagination who had been influenced by Lennie Tristano. It is true that on those recordings, Jutta's building was sometimes stiff, and that rhythmically, she could have swung more. But she was unmistakably Jutta Hipp, and however touched she was by Lennie and other major American influences, she was making her own way.

Now she has become predominantly engaged by Horace Silver's influence and is striving mightily to follow his multi-influential direction of hard-swinging piano. Horace, in many respects, is certainly an estimable model for anyone, but in her overwhelming urge to swing hard, Jutta seems to have missed much of the lyricism and tenderness that are co-equal with wailing guts in Horace's work.

This diminution of lyricism and a falling off of linear invention is what mars most of Jutta's sets at the moment. She attacks too many numbers in a row with the same unflagging determination to swing them into the floor. Consequently, the individual profiles of each number are apt to become blurred into each other throughout a whole set, and the effect is somewhat like hearing one very good track of an LP repeat itself once too often.

After initial difficulties with her first rhythm section (both sides have their stories to tell), Jutta is currently well served by bassist Peter Ind (who is, however, not as warm as Ernie Furtado) and drummer Ed Thigpen. Young Thigpen is an especial asset.

It's important to note Jutta's assets as well as her aforesaid present liabilities. She has a very good beat and unhackneyed harmonic ideas. She does play with directly communicated emotion and with unquestionable integrity. She uses both hands, has first-rate technique, and she does have much more vitality now than on her records.

In time, it's to be hoped that she will be able to fuse the wailing attack she is now strongly achieving with a wider range of approaches, both in terms of more extended and more individual melodic structures and in terms of increased lyricism, at least on the ballads. She also would benefit from a better room for pianists like the Composer. The Hickory House, large and noisy, is a tough room for even a veteran.

It is a particularly difficult growing place for a girl who is still searching for herself.

—nat

Mel Torme; Cameo, New York

Don't read any further—just turn off that TV set and run out and catch him!

Mel Torme's current night club routine cuts anything else now on the



Jutta Hipp

scene with its jet-propelled concatenation of ballads, beat, humor, and personality. The beat was generated from the first moment with a wild *Love, Come Back*; the ballad was smoothly represented in such standards as *Love Is Here to Stay*. The humor was all over the place—in the announcements (one number was "From my latest album, *Mel Torme Sings Japanese Baseball Songs*) and in the African safari bit that led into a hilarious *Old Black Magic* that would make old man Daniels run for a gun.

For his New York show Mel was superbly assisted by Corky Hale, who, in addition to accompanying him on harp and piano (Mel played piano himself part of the time), opened the show by herself with a song and a harp number (Corky's now building an act on her own). Dave Williams' drums and Whitey Mitchell's bass completed the swinging atmosphere.

Whenever and wherever you catch Mel, one vital thing about his act will stand out: he never stoops to the obvious, the conventional or the trite. Any time he senses it coming, he will head it off with a sarcastic wide-vibrato effect, a spoken aside, or a sudden change of key, rhythm, or song.

The only criticism that can possibly be made is that his joyous self-confidence occasionally takes his humor beyond the edge of good taste (the remark "That was *C'est la vie* from the picture *Sarah Vaughan Has a Nosebleed* wasn't funny"). But in general, the tumultuous Mr. Torme does just about everything that can be done in the employment of a great jazz-grounded voice as the nucleus of a top-notch night club act. Don't miss him.

—Leonard Feather

**Sarah Vaughan, Pete Jolly Trio;
Zardi's, Hollywood**

Sassy's first appearance at this most pretentious of west coast jazz spots, coupled with Pete Jolly's stirring trio, should furnish a needed business transfusion in wake of Chris Connor's unfulfilled run.

Billed as "The Divine One," Sarah's dubious divinity these days is for the most part cloaked in awesome displays of vocal calisthenics, long on style but all too short on truly warm interpretation. Her facile take-off on Ella's version of *How High the Moon* is probably considered good showmanship, but the net result is poor artistic judgment. However odious comparison may be, it is deliberately invited here. The very fast *Linger Awhile* proves only to be another vehicle for Miss Vaughan's well-limbered voice box.

On several ballads, however, such as the ideally suited *Mr. Wonderful*, the exhibitionism takes a back seat to some persuasive, warmly appealing singing which is at heartening variance with her unfortunate virtuosic style—a style stimulating at times but polished by now to a cold, hard luster.

Jimmy Jones on piano, Joe Benjamin on bass, and drummer Roy Haynes provide tasteful and frequently exciting accompaniment throughout.

The just-organized Pete Jolly trio makes a most auspicious debut. Pete's fiery piano has excellent and imaginative rhythm support from bassist Bob

(Turn to Page 36)

History Of Jazz Big Feature Of Gillespie Overseas Tour

New York—Dizzy Gillespie's big band, currently concertizing through the near and middle east under the auspices of the state department's international exchange program, is performing an unusual program that is based in part on a concise history of jazz.

In the first half, Dizzy on bongo drums and Charlie Persip demonstrate African drum rhythms, following which Herb Lance sings several spirituals. An "old time blues" follows, *You Ain't No Such a Much*, and then a small unit plays *When the Saints Go Marching In* Dixieland style.

Dizzy and the band next run through a series of historic numbers that both demonstrate the evolution of big band jazz and also summarize several significant jazz trumpet styles. Among the numbers in this section, scored largely from the original records, are: Duke Ellington's *Mood Indigo*, Jimmie Lunceford's *For Bancers Only*, Benny Goodman's *King Porter Stomp*, Roy Eldridge's *Rockin' Chair*, and Count Basie's *One O'Clock Jump*. The history lesson ends with *Groovin' High* played over *Whispering* to indicate how some of the early modern jazz figures grew out of the changes on certain standards. *Dizzy's Bloos*, as of pre-departure plans, was to end the initial half of the concerts.

After intermission, Dizzy and the band lead off with scores like *Cool Breeze*, *Stella By Starlight*, and *Night in Tunisia*. Herb Lance returns to sing *Lucky Old Sun* and *Seems Like She Just Don't Care*. A Gillespie-led small combo takes over for *Shoo Be Doo Be*, *Begin the Beguine*, and *Sunny Side of the Street*. Drummer Persip is featured in a full band score of *The Champ* after which Dottie Saulters sings several numbers selected from *Make Love to Me*, *Birth of the Blues*, *Gabriel* (a spiritual), *All God's Children*, and *Born to Be Blue*. Dottie and Dizzy team in *Gimme a Little Kiss* and Dizzy and the band go into *I Want You To Be My Baby*.

Among the other band numbers in the 25-tune book are an original by Ernie Wilkins; *Annie's Dance* by Melba Liston with an assist from Grieg; Horace Silver's *Doodlin'*; and *Q's Tune* by Quincy Jones. Jones, Wilkins and Liston did all the arranging for the band, and Quincy was in charge of American rehearsals. The band picked up Dizzy in Rome and Gillespie rehearsed with the band for a couple of days in Iran before the tour opened in Abadan March 25.

Music Chief Gilbert Quits Kuklapolitans

Chicago—Carolyn Gilbert this month resigned her post as music director for *Kukla, Fran, and Ollie* to supervise talent at WBBM and WBBM-TV, the CBS network link here.

A former nitery pianist-singer, Miss Gilbert has coached such singers as Jeri Southern, Lurlene Hunter, Clark Dennis, and Bill Carey in recent years.

Benny Goodman Takes To Road

New York—Benny Goodman's band has been booked for a series of college one-niters following its successful seven-week stand at the Waldorf-Astoria. Set at presstime were: University of Minnesota (April 21); Purdue (April 27); University of Detroit (May 4-5); Virginia Polytechnical Institute (May 11); University of Ohio (May 19); The Citadel (June 1). Other dates will be filled in. In charge of the booking is Irv Dinken of the Willard Alexander office.

As of current indications, the band that played the Waldorf will make the trip, except for Urbie Green and Jimmy Maxwell and possibly one or two others who also have New York commitments. Also traveling with the band will be vocalist Mitzie Cottle.

Several major projects, including TV spectaculars, have been offered Goodman for the coming months, but he has come to no decisions as yet. Most recent non-college dates added to the Goodman touring itinerary are Milwaukee (April 22) and Pottstown, Penn. (May 12).

Stratford Festival Jazz Plans Made

Stratford, Ont. — Duke Ellington, Dave Brubeck, and the Modern Jazz Quartet will be among the jazz musicians who will participate in 10 out of the 31 concerts at this year's Stratford Music Festival, July 7-Aug. 11. The Festival is an adjunct of the larger Stratford Shakespearean Festival (June 18 to Aug. 18), and this is the first year the music division has included jazz.

The Music Festival will present a survey of jazz. Wilbur de Paris and his band, Willie (The Lion) Smith, and Jimmy Rushing will make up the first concert. Later concerts will present Ellington, Brubeck, Canadian jazzmen Calvin Jackson, Norm Symonds, and Phil Nimmons, and dancer Paul Draper (who will dance with the Jackson quartet). The final concert program will co-feature the Modern Jazz Quartet and Art Tatum.

Among the commentators for the various programs will be Duke Ellington, John Hammond, Barry Ulanov, and Nat Hentoff. Each of the five different jazz programs will be given twice to allow a wider choice of attendance dates.



MARIANT MORELLO swears this is no gag shot. Her drummer, Joe Morello, actually took his daily practice poolside during the group's recent stay at the Saxony in Miami Beach to further improve his technique. That's Mariant looking on.

L. A. Leaders Go 'On Trial'

Hollywood — Acting president Cecil Reid of Local 47 and others who have spearheaded the rebellion against the authority and policies of AFM head James C. Petrillo, were scheduled to "go on trial" here April 11. Reason was due to charges filed against them by ousted ex-president John T. Groen and former recording secretary Maury Paul, the second top Local 47 official to be removed from his job by vote of the membership (see separate story, page 35).

It was announced that the charges against Reid and other Local officials, who were swept into office by decisive votes at recent Local 47 meetings on their pledges to work for revision of the AFM's Performance Trust Fund, would be heard by an attorney appointed by Petrillo. The attorney is Arthur J. Goldberg, formerly counsel to the CIO prior to the CIO-AFM amalgamation.

Brubeck Records Solo Album Of Own Works

New York—Dave Brubeck has recorded for Columbia a new LP, *Brubeck Plays Piano*, on which he plays nine of his originals, some of which are not yet titled. Included are *The Duke*, *In Her Own Sweet Way*, and *Two-Part Contention*. Miles Davis, incidentally, has asked Brubeck for the music of the first two numbers for possible use in his band.

Later this year Brubeck may cut an LP of his classical piano piece including a two-piano suite.

Kenton Rhythm Section Surprise To British Critic Mike Butcher

(Ed. Note: Following is a special report from Europe on Stan Kenton's precedent-breaking concerts in England. Writer is Mike Butcher, of the New Musical Express, who is one of Europe's best jazz critics.)

By Mike Butcher

London—The band which Stan Kenton has brought with him to England includes one vitally unexpected asset, another that was just half-expected. The real surprise at Stan's shows covered to date by this reviewer (Royal Albert Hall, London, and Gaumont State, Kilburn, both March 11) was the rhythm section, clearly superior as a unit to any I have heard with Kenton before. The half-surprise was Bill Perkins, always a good, wailing tenor, but now outstandingly impressive.

Pushed purposefully along by the solid, integrated team of Ralph Blaze, Curtis Counce, and Mel Lewis, the band as a whole came closer to swinging than you might have thought feasible through parts of the Albert Hall concert—especially the second half, when tired old warhorses like *Southern Scandal* were kicked into life again, fresh scores like Johnny Richards' *El Congo Valiente* and Bill Holman's *Stella By Starlight* were punched convincingly across, and only the unmaliceable stiffness of things like *Theme Of Four Values* held the boys down.

Sectionwise, the reeds got a good blend and phrased flexibly when the figures allowed, the trumpets suffered most from the atrocious Albert Hall acoustics but sounded healthy enough from where I sat (other observers claim the trumpets lacked authority), and the trombones had the brash vigor of every Kenton trombone choir in history.

SOLOWISE, the afore mentioned Perkins took each opportunity offered him to set forth some of the warmest, most beatfully relaxed, eloquent, emotionally moving tenor we have heard in Europe since Pres' last visit. Perk's extended *Yesterdays* (an excellent Holman arrangement) and *Out Of Nowhere* deserve special mention. So, really, does everything else he blew.

None of the other individualists caught fire completely at either show, though Spencer Sinatra, the second tenor, showed lots of rugged promise in the short, Cohn-like solos he took, and is patently a guy to watch.

Lennie Niehaus seems handicapped in a way by his stupendously sure alto technique. He never has to fight his horn, might become a more emotional jazzman more quickly if he did have to struggle some, but gave an occasional hint in his workouts on *Stella By Starlight* and *Cherokee* that he could be developing into a searching artist. I found Niehaus less superficially facile in person than on records, anyway. Six months with Basie would do him the world of good.

For the rest, Carl Fontana worked with complete competence through an unnecessarily fussy *Polka Dots and Moonbeams* and other, less ornamental odds and ends, without equalling the form or personality of his Herman days. Carl and his session-mate, the efficient Kent Larsen, sounded like an amalgam of Kenton trombone soloists from Winding to Rosolino. Perhaps Stan wants it that way.

SAM NOTO and Vinnie Tano (trumpets), Jack Nimitz (baritone), and Ralph Blaze (guitar), all of whom had comparatively little to do alone, left a negative impression. Ralph's comping was a "plus" on several items, however, notably *Yesterdays*.

Bassist Curtis Counce had no chance to improvise outside the section, but made an unfailingly apt choice of background notes from the chord symbols allotted him, and took the written figures of *Southern Scandal*, *Concerto To End All Concertos*, etc., in his comfortable stride. Mel Lewis tossed in a couple of carefully shaded, neatly constructed drum solos (*Twenty-Three Degrees North*, *El Congo Valiente*) and Bob Fitzpatrick, lead trombone, walked casually across *Solitaire* with the blind assurance of a man who has known the way for ages.

As for Stan himself, his piano work was no thumpingly emphatic as always, of course, and his imposing presence, helped by a flair for showmanship which hit an exact balance between exuberance and dignity, helped sell the band to an extent that none but a professional could consciously appreciate.

The boys looked smart in their gray suits, firmly disciplined, likeable, and as anxious to please and fearful of the slightest *faux pas* as a college class on graduation day. That's also how they sounded.

I repeat, the band came closer to swinging on the afternoon show than we ever expected. But it never quite managed to keep swinging for more than 16 consecutive measures, and in my opinion, under Stan's direction, it never will. The rhythm section played beautifully together, and often helped things to an enormous extent by projecting a tight beat (check Basie's rhythm for a snap comparison) which was, nevertheless, a valid beat.

THE SAXES swung as a team when they could cut loose from the brass and blow at an unforced volume level. Even the brass sometimes swung for a few fleeting moments in the quieter sections of a Bill Holman score. But Stan's musical policy prevents this top-notch crew, like his previous top-notch crews, from becoming a band of continual wailers.

His insistence on an average dynamic force of *ff* rising to *ffff* means that the boys are too intent on making the notes, and keeping a decent blend and balance as an ensemble, to relax and dig in. His unhappy knack of picking inappropriate tempos (e.g. Gerry Mulligan's *Young Blood*, taken too fast) puts up an extra stumbling block.

Finally, the manuscripts he favors are, as often as not, quite uncondusive

Fore !!!

New York—At the close of his early show at the Cameo, Mel Torme declared: "I might play some drums in the next show. I do a number called *Mickey Rooney Strikes Back* at *Sammy Davis Jr.*"

Pomeroy Ork For College Festival

Boston — Herb Pomeroy's modern jazz band will be presented in concert at the Intercollegiate Jazz festival at Brandeis university April 21.

Sponsored by Brandeis, the Festival will be directed by WBOS jazz disc jockey Milt Kray. A panel discussion on jazz will feature Kray, the Rev. Norman O'Connor, and DJs John McClellan of WHDH and Bob Martin of WCOP.

Participating in the festival will be student groups from Harvard, Massachusetts Institute of Technology, Northwestern university, Boston university, Tufts, Boston college, and the New England Conservatory of Music.

During the concert, Pomeroy's band will break into smaller groups to highlight soloists.

to the phrasing and accenting, the overall feel, of a swinging band. Bill Holman's fine writing is not covered by this last remark, nor are the remaining Mulligan contributions to the book, the new additions by Johnny Richards, and maybe one or two more.

(In passing, the two French horns and tuba now carried by Stan were used to advantage in just two arrangements, both of them very recent—Richards' *El Congo Valiente* and Holman's *Royal Blue*. Elsewhere the French horns were lost among the reeds, the tuba strung along with the trombones.)

BUT RETURNING to our main thesis, the stupid, shapeless *Concerto To End All Concertos* (will Stan ever let it die?), Pete Rugolo's poundingly neurotic attack on *Love For Sale* (same comment), and Bill Russo's heavily "concertized" *Solitaire* and *Theme of Four Values* have no rightful place in a jazz show.

There is some justification for Russo in that his stuff is infinitely better shaped than most of Stan's old "monster music" library, is interesting to play, and often dramatically effective with its challenging voicings and expertly-wrought climaxes.

Kenton should learn from Duke's Brill Building epic that in jazz, "progressive" or retrogressive, swing is the element that it don't mean a thing if it ain't got. Despite a mostly uncomfortable show at the Kilburn theater (caused by fatigue and other human frailties) Stan now has a band which I shall see, hear and enjoy as often as I can here in England—a band which is setting standards of collective musicianship and conviction unknown in this country, except via records, in two decades.

But if the Kenton band, 1956 edition, manages to produce a certain amount of authentic jazz, as I submit it does, this happens despite the boss, not with his help.

Chet Baker Letters Tell Europe Successes

(Ed. Note: Touring and recording with his quartet in Europe and Iceland since September, 1955 Chet Baker took time out when his hectic schedule permitted to jot a few lines to Down Beat on the tour's progress and his impressions of the European jazz scene. Excerpts from the letters follow.)

London, September 1955

Hi, Everybody Stateside:

I only wish I could sit down every day and write about things as they happened. You have no idea though how we've been kept going, between concerts, recording dates, and so on. When we landed in London I thought, "This is going to be a square scene. Bet there's nothing happening in this town. Boy, was I wrong. Not only are the British fans wild about modern jazz from the States, but they have their own fine jazzmen, too. Places like the Feldman club on Oxford St., have been putting on the best in jazz here since the war.

There's a lot happening on records, too. Cats like Johnny Dankworth, Jack

Parnell, Ronnie Scott, Jimmy Deucher, and a very fine but little known tenorman, Jack Chilkes, who hasn't been recording lately, help to brighten the scene.

Sorry, but I don't dig this climate. It's supposed still to be summer here but you'd never know it. Can't compare to California.

Paris, 9/22/55. Paris! Wow! We're packing them in everywhere. Really never thought we'd go over so well . . . 10/4/55. Tonight we do our first concert in Paris and tomorrow we start touring France. I know this is going to be a ball.

STUTTGART, 10/15/55. We're doing a concert tonight with Caterina Valente and Lars Gullin—should be good. Best promotion of jazz here is being done by the Armed Forces Radio Service based in this city. It's like listening to Joe Adams at home . . . 10/16/55. Last night's concert was part of the very fine. "Week of Light Music" festival, an annual affair that attracts musicians from all parts of Europe. I guess we went over pretty big because

the audience didn't want us to go off.

Baden-Baden, 12/1/55. Pardon the long silence but things have been moving so fast. We were all deeply saddened by the passing of Dick Twardzik. He was a wonderful person and a brilliant musician. And only 24 . . .

We're here to do a television show on the Studenwestfunken (I think that's how you spell it) network. They tell me that I'll be the first American musician to appear on a German TV show—that's a kick. We did some recordings in Paris which were not too bad, I think. After Germany we return to Paris to clean up the record sessions with Blue Star, Madame Barclay's label. From there we go on to Iceland to play some U. S. bases, then to Denmark and then, if all goes well, we open in Milano, Italy, for two months starting Jan. 3.

MILANO, 1/1/56. Happy New Year! We opened last night at the Taverno room in the plush Hotel Duomo here. This is the city's best hotel. But, man, these Italians are hard to please—they want dance music! However, before we finished blowing they sure swung . . . 1/10/56. Just love this crazy town. Just learned I won't be going to Japan till late September, which will give me from May to the end of September in the U. S. A. We're going to do a movie for an Italian company before going on tour in Italy and are booked to play in the Italian Jazz Festival at San Remo, Jan. 28-29. After that we go back again to Germany.

Rome, 1/18/56. Rome is too, too much! It's about the best city I've seen in my life. We do two concerts here later this week.

Frankfort am Main, 2/1/56. Well, back in Germany after four great weeks in Italy. You have no idea how well we went over. Just can't get over it. Joe Napoli (Ed. Note: Chet's manager) had to get the police to get me out of the concert halls, the crowds were so enthusiastic. A ball!

2/23/56. We closed last night here in Storyville after three packed nights. I have never seen such a packed night club. You know, there's a club in Koln we played that sure brought me back to the Haig. It really swings. Tomorrow we leave to play for the Canadians then back to our airbase for a few days.

2/28/56. Still in Frankfort. What I've seen here regarding the jazz scene would take pages to describe, but I can say now that the jazz scene here in Europe is much bigger than you could ever think. These people are screaming for new records which they are unable to get. The Pacific Jazz stuff (it's "vogue" here) is as hot as a Fourth of July outing. We've played to huge houses and never dreamed we'd go over so big.

Baden-Baden, 3/15/56. We will record with Caterina Valente here March 26. On March 31 we're looking forward to the concert in Berlin with the Stan Getz group. Germany, as always, is too much! See you in May.

Regards,
Chet

Miami Jazz Club Gets Started Through Girl Deejay's Efforts

By Bob Marshall

A YOUNG and attractive local girl has combined a recently awakened interest in advanced jazz with a flair for promotion and organization to earn recognition as the individual who did the most to further the cause in this Miami area during 1954.

June Garrett didn't even consider herself a potential jazz fan in the waning weeks of 1954 when she left her post as music librarian at a local TV outlet to begin a record show on a Miami Beach radio station. She maintained a pop record format for just one month. She credits Chet Baker as the first and biggest influence in her conversion, followed closely by Mulligan, Brubeck, and the Shorty Rogers big band cuts for Victor.

Once June found herself in the orbit she adhered to a strict jazz program policy and began casting about for ways to stimulate interest in the music in others and provide a means for a group effort to learn more about modern jazz and its exponents.

She considered the possibility of a jazz club, but such units have come and gone with only moderate success in most cases, and she gleaned very little helpful information from her correspondence with other spinners around the country until John McClellan of WHDH, Boston, forwarded the plans upon which he had formed a going jazz fan concern in that city.

USING MCCLELLAN's format for the base, she devised a distinctive strategy that included plugging the club on her own show and, because of her charm and powers of persuasion, enlisting the aid of other local disc jockeys who had never been known to work in concert previously.

The first meeting resulted in a near Armageddon when the forces for two-beat appeared determined to confine the club membership and activities to Dixie supporters. The turning point in the conflict came when June returned from Newport with a load of tapes for the members to hear and study at the second meeting, and the present policy of making room for all classifications was adopted.

Semimonthly meetings in the studios of a Miami Beach dramatic academy offer an imposing array of guest musicians. Bill Harris, Joe Mooney, Herbie Brock, Harry Volpe, and Julian Adderley have all appeared at one time or another to play and lecture. Fred Ashe of the University of Miami has appeared as a guest speaker, and is now interested in starting jazz courses at the school where a workshop, modern sounding dance band is in the offing, too.

THE SELECTION of the name, Jazz Association of Miami was obvious because of the initials and a current project is a club publication to be called JAM Session. The paper will comprise local news, biographies, features, and reviews, and will be distributed free through record stores to serve as a public relations medium for the club.

Miss Garrett cites as the basic purpose of the organization which she founded, "to promote jazz, to interest those who aren't against it but just unaware of it because this area is cut off from cultural currents due to location, and of course, to increase kicks for those who are with it." If she can help you do the same in your area, contact: June Garrett, Radio Station WINZ, Miami.



Charlie Jacobs Dies; Friend And Counselor To Many Musicians

(Ed. Note: The following article was written before Charlie Jacobs died. Known to thousands of musicians as the proprietor of Charlie's Tavern in New York, Jacobs died of cancer in the Manhattan General hospital March 22. He was in his 60s.)

By Jack Egan

Too often it's been said, "Why do they wait until they die before they write something nice about the good guys?" I'm writing this while Charlie still lives. Downstairs they're giving out Oscars, via television, for best performances. There should be one for Charlie.

But Charlie, though he lives now while this is being written, will never read it. I left the Tavern only a short time ago, heavy hearted, morose, weighted down with the news that "it's only a matter of hours before he goes."

Most people in show business and practically everybody in the music world know of Charlie. A good portion, particularly of the latter, know him personally. Not many of them, I'm afraid, know at this writing that he's leaving us. Charlie has been too much a part of their lives—when he goes a part of the music industry goes, too, particularly the dance band field.

Most people in the business knew him as Charlie English. English was his native nationality; Jacobs is his name. He came over many years ago, a vaudeville performer, and immediately took to the intimate clique of studio and dance band musicians. That was during the prohibition era when he went to work for a speakeasy owner. After repeal he eventually opened

his own place at 788 Seventh Ave., in the Roseland building, and for almost two decades it has served as a meeting place, headquarters, retreat, and haven for musicians, particularly those on the modern kick.

Many would long since have deserted the big time that eventually brought them fame had not Charlie staked them to hurdle the early financial obstacles that came up in their paths.

Those few regular patrons who saw him on his last visits to his Tavern, a few months ago, worried. Charlie, following two serious stomach operations, looked bad and looked to be failing each time we saw him. We regulars would say "Charlie, you look good. Boy, you're coming along swell." Charlie wouldn't say a word, but he had a look. Nobody was fooling him, no more than anybody ever fooled Charlie all the many years he stood behind the bar of his Tavern and sized up his visitors, some worthy, some phony. Charlie knew them all. He was a shrewd gent. He was a tact-

Like, Listen!

Chicago—Fantasy Records' notable EP, *Two Interviews of Our Times*, which contains a satirical pseudo-interview of a jazzman named Shorty Pederstein, has evoked considerable comment from musicians and listeners alike since its release. And it almost resulted in personal disaster for Dan Sorkin, all-night deejay on station WCFL here. While he was playing the record one night, the station manager tuned in and thought it was Sorkin conducting a real conversation with a jazzman.

He called to tell Sorkin he was fired as of that show, and it took considerable persuasion on Dan's part to convince the man it was just a disc.

Sorkin suggests other deejays pay heed.

Symphony Of Air Protesting Ban

New York—At presstime, the Symphony of the Air had started an appeal of the state department decision that canceled the orchestra's October and November tour throughout the Middle East because of allegations that some of the orchestra members were Communists or Communists sympathizers. The American Civil Liberties Union has also taken an interest in the case.

The Symphony of the Air's tour of the Far East last year under state department auspices was regarded by all observers as a significant propaganda victory for America. Abe Savage, public relations director for Local 802, AFM, who made that Far Eastern tour, told the *New York Post*: "Obviously, if there were any Communists in the group, they certainly didn't do their cause much good. In Japan, Formosa, Manila, and other places, we were told over and over again that this tour was the greatest step this country had ever taken toward combatting Communist propaganda. After all, the Commie propaganda was that the U. S. had no interest in culture, was interested only in chasing the dollar."

Lanin To Epic

New York—Epic Records has signed society orchestra leader Lester Lanin to an exclusive album contract. An on-the-spot recording has already been cut featuring Lanin playing for the Mardi Gras ball of the Junior league at New York's Sheraton-Astor hotel.

ful gent. He was a generous gent. But above all, he was a gent.

The world won't be the same for anybody in the pop music field when Charlie leaves us. It's hard to believe, he's leaving so soon. "Just a matter of a few hours," they said.

But that we all can leave behind so many true friends as will Charlie when he goes after "those few hours." And, after all, isn't that how you measure up the success of a man's life—by the number of friends he leaves behind? Charlie has been a very successful man.

Bill Perkins

From Slipstick To Jazz Horn

By John Tynan

IN THIS HEYDAY of dilettante dabbling and amateur participation in jazz music, when a Thai monarch blows a hot sax and a canning heir wails a cool piano, or Walt Disney executives combine in their off hours to make highly commercial Dixieland records, it is rare indeed that an amateur musician will throw up what promises to be a brilliant lay career for the calling of professional jazzman.

Yet this is what happened to one of the newest and most talented tenor saxmen blowing today—Bill Perkins.

Member of a family of successful engineers—his grandfather, father and two uncles were sliderulers—Bill had gone through the University of California at Santa Barbara, his home town, then on to Cal. Tech. for his B.S. in electrical engineering. Following a hitch in the Navy, "It seemed a natural thing for me to go to Stanford for my Masters," he reports. "Matter of fact, I had been interested in all things electrical since a small boy . . . Guess I inherited this bent naturally."

ACCORDING TO his mother, Mrs. Walter A. Perkins of Santa Barbara, who was and still is his staunchest ally musicwise and a learned jazz fan to boot, "Music had always been a strong force in his life. When he was only 12 he played clarinet—and later tenor sax—in a boy's band that practiced in our home. Many times our poor dinner guests ate to the wild sounds of the band practicing in the cellar directly under our feet—rather hard on them, especially as most of them were not jazz minded."

"The band was amazingly successful," Mrs. Perkins continues. "They called themselves 'The Stardusters.' All the boys were enthusiastic—and some of them truly talented. After awhile the group became well-known all over Santa Barbara county and was much in demand for teenage dances."

It was while Bill was at Stanford that he decided to give up his engineering and study music seriously. "He telephoned me one night to tell me," his mother recalls.

"I don't think that any one fact caused Bill to change," she says reflectively. "It was a decision that came gradually, after much thought. I'm sure it took courage."

In 1949 he applied for and was accepted at Hollywood's Westlake College of Modern Music where he completed his musical training. After little more than a year there, Woody Herman heard him play and the Herd had a new tenorman.

A TOUR of the U.S. and Europe with Herman followed, then in April, 1955 he joined Stan Kenton as featured soloist.

The young career of Bill Perkins is unusual also in that he came to professional playing relatively late. Born in San Francisco July 22, 1924 he was

(Turn to page 30)

Mulligan 4 Plus \$400 Plus Bock Equals One Success

A BEARDED, intuitive 29-year-old named Dick Bock in three years has parlayed \$400 and a knack for picking talent into one of the most successful independent record company operations in jazz. The label is known as Pacific Jazz, and it virtually single-handedly started all this talk about the west coast school of jazz.

The label was started in the fall of 1952, when Bock was doing publicity for a Los Angeles jazz spot called the Haig. Gerry Mulligan was playing at the club at the time with a newly organized, pianoless quartet: Mulligan, Chet Baker, Carson Smith, and Chico Hamilton.

The group was building a local following, and Bock elected to risk \$400 to press some discs and have them shipped. The first Mulligan LP was a big success.

Next, Bock elevated the quartet's trumpet player Chet Baker from the sideman category and recorded him with his own quartet. This two was a gold-lined inspiration, and the reputations of the Mulligan and Baker quartets began to grow nationally.

BY THE END of 1953, Mulligan was rated the nation's top baritone saxist, and Baker climbed out of obscurity to No. 1 trumpeter in the *Down Beat* readers' poll.

The industry began to take notice of the upstart company, and Pacific Jazz began its expansion. Bock signed more west coast artists: Bud Shank, Jack Montrose, Bob Brookmeyer, Bob Gordon, Rus Freeman, Laurindo Almeida, Clifford Brown, and Hamilton.

He experimented with new instrument combinations, combining Spanish guitarist Almeida with altoist Shank, teaming Shank with three trombones, and framing songstress Kitty White with the harp accompaniment of Corky Hale on the subsidiary label, Pacifica Records.

Together with art director Bill Claxton, Bock went into the publishing field with *Jazz West Coast*, a documentary collection of photographs by Claxton covering the coast scene. The book is in its second printing.

RECENTLY, IN AN effort to synthesize the various art, literary, and music elements on the west coast, Bock and Claxton commissioned young artist to paint original album covers for the company's west coast artist series. And Bock is seeking out top poets and writers to write liner texts.

He reasons: "The jazz buyer is fully aware of, and very much interested in, the allied arts," he reasons. "Through our west coast series, we are offering a jazz album that, for the first time, is important both musically and graphically."

When disc jockeys complained that jazz tunes were usually too long to program, Bock issued a special disc jockey LP with tunes that ran under three minutes each and got satisfying results.



Dick Bock

FOR THE RECORD, Bock was no amateur or dilettante when he began Pacific Jazz records. At the age of 22, he was the youngest a&r chief in the industry with the Discovery label. There he was responsible for the *Dizzy Gillespie with Strings* album and the Red Norvo trio sides featuring Tal Farlow and Charlie Mingus.

The latest group in his lucky stable is the Chico Hamilton quintet, of the new "chamber music" jazz movement. The quintet features flute, cello, guitar, bass, and drums. In the offing are albums by Shank's new quartet, Bill Perkins' sextet, the Perkins and John Lewis quintet, more vocal and instrumental sides by Baker, a Pete Rugolo album, and an original jazz ballet by Montrose.

Pacific Jazz continues to flower. "The successes of Mulligan and Baker," Bock says, "assured me that the jazz follower is like the jazz musician—if the music is thought out, intelligently presented, and performed well, it is acceptable, regardless of the name value of the artist."

—tynan

A New Axe

New York—For Carmen Cavallaro's current engagement at the Embers, the management has installed "a new \$7,000 Steinway grand piano of Carnegie Hall stature," says club's press agent. A clause in Cavallaro's contract stipulates furthermore that his piano must be tuned daily. Cavallaro came to the Embers after completing the piano track for the film of *The Eddy Duchin Story*. At the Embers he is premiering his first "jazz quartet."

Call Him Lucky (?)

Part Two Of The Saga Of A Guy Whose Fortunes Belie His Happy Nickname

(Ed. Note: Following is part II of Nat Hentoff's article on the unlucky Lucky Thompson. So far did his bad luck stretch that inadvertently omitted from part I [Down Beat, April 4] was a considerable chunk which dealt with his early background. We pick up his career in 1949.)

LUCKY WORKED HARD at building his firm, Great Music, from 1949-51, but again there were obstacles. "It seemed useless for me to try to perform on my horn; they had me locked up in so many ways, so I tried this.

"I put everything I had into the publishing business and tried always to pick the right artist for each song. But I had never realized until then that most artists have so little to do with their own affairs.

"Anyway, Peggy Lee liked *Oh, No, Please Don't Go* when she saw it in 1951. It wasn't recorded, though, until 1955. Other artists liked some of my songs, but not much happened, and in one case, a big a&r man overruled his artist when she wanted to use one of my tunes because he knew I'd keep control of the song since I had my own publishing firm."

"I BECAME discouraged with publishing, too, after awhile. But I still have the firm in my home in East Elmhurst, N. Y., and some of my songs have been recorded in recent years."

From 1951 to 1952, Lucky worked briefly with Count Basie and Lucky Millinder again, among other gigs, and then he went into the Savoy ballroom with a small band in 1952 for two weeks opposite Basie. Lucky poured all his money into this combo, buying new uniforms and stands and working up a new book.

"The musicians had a will to learn and excelled their own abilities," Thompson recalls. "We were back at the Savoy four or five times in the next two years and used it as a kind of base of operations. Although the band was creating a lot of interest during that time, and the Basie band was a great publicity agency for us, only one agent made any offers."

The Savoy ballroom and Lucky split in 1953 after a dispute.

THAT YEAR Lucky did eight sides for Decca of which six were released but with practically no promotion. Lucky continued to gig around and continued to represent himself, rather than being booked by an agent. "I've never found an agent," he says, "who offered to represent me in the fashion I wanted.

"Sometimes I'd hear of club owners, however, who had tried to contact me through an agency and were told by some of the bookers there that I was busy even though that agency didn't even handle me. The booker would then try to sell the club owner someone they said was as good or better than I but cheaper.

"I remember spending money on arrangements and rehearsals for records, bringing the sides to agents, and being told: 'The records are too good. The people aren't capable of appreciating this. Why don't you play rhythm and blues?'"

"It's difficult to deal with the business end of music. Most of the people you contact don't know much about music or care. They'd sell their grandmothers for 5 cents, some of them. They don't know the language you're talking. They're only interested in how much money you can make for them.

"BUT I DON'T blame the club owners so much as the bookers. The majority of the club owners are victims of circumstances. They have to go along in order to exist. A lot of the vultures own stock in some clubs. Some offices are exclusive bookers for a club, so if the owner did want to deal with me independently, the office nixed it."

So Lucky is going to try Europe. "I first want to be accepted as a man," he says, "as a human being, and I want to be judged on my merits. I feel I'm not getting that kind of judgment here. I'm certain I'll never get that here. I want to study more, to progress. The way my career has been so far, it's seemed that the more I improved myself, the more that improvement was a liability for me.

"But I do feel that I am very lucky as I am now. Maybe not in monetary terms but certainly in terms of having a wonderful family that loves me. My wife, Thelma, and I have been married for 13 years. We have an 11-year-old, Jade Camille, and a boy born last December, Darrell Adonis, whom we call little Lucky.

"AND IT'S A blessing," Lucky paused, "for any musician to meet with the approval of his fellow musicians, especially those of high caliber. But you also suffer more if you do meet with that approval when you also know you're not being heard in the right context.

"That's why I don't care too much for almost all of my records. Most often the song itself and several of the musicians had already been picked when I came into the studio. My good records are yet to come. I feel 15 years away from my peak. I have twice as much to learn as I thought I had already learned. I'm trying to get in that frame of mind again where I feel I have the freedom to express myself.

"The session I did for ABC-Paramount with Oscar Pettiford was the first in quite a while where I felt I had that freedom. Sometimes I'd get that feeling on other people's dates, but not always in the surroundings I'd like. This ABC session had both the freedom and the men I desired. I hope people like it and that ABC uses me on more dates like that in the future.

"I'VE FOUGHT very hard to keep



Lucky Thompson

from being typed. Being typed is a barrier that encages you. If you don't stick to your type once you are typed, you're automatically wrong in the eyes of the public—like a blues singer who wants to sing ballads.

"Another thing to remember no matter what you play and with whom it is that your own individuality will identify itself and that's the best kind of typing—when people know it's you in whatever style you play. I have made Dixieland and I've made bop records, and you can always tell it's me.

"In summary, I'd say that although some people in the business thought they were hurting me, they weren't entirely right. They did hurt me in the sense that I had a family and had to struggle often to provide them with the necessities of life. And I was disappointed and disgusted at not being able to perform the way I wanted to for so long.

"But I feel blessed, too, because all these obstacles enabled me to get experience in certain fields like publishing that I'd never otherwise have attempted. All this made more of a man out of me, more of a fighter. Through my anger, I was caused to excel myself to prove the vultures wrong. I'm just beginning to learn music. Now that things are beginning to go my way, the breaks are coming when I am most prepared.

"What you do is what counts. Words are cheap," Lucky said. "I could have allowed myself to be exploited years ago, but a man has to sacrifice for what he believes in. I don't know many who have taken the long way around. I have."

—nat

Herd To Appear At Marquette Festival

Milwaukee — Woody Herman's Third Herd, the Fine Arts quartet, and Rev. Norman O'Connor all will appear as part of a 12-day Festival of the American Arts at Marquette university here April 22-May 3.

Marquette alumnus Herman will play a concert in Brooks Union April 24, with Father O'Connor commenting and offering an analysis of jazz. The quartet plays April 26.

Nero Fiddles With Jazz In Chamber Group Format

(Ed. Note: One of music's more colorful figures is violinist Paul Nero, an accomplished musician whose background includes participation in just about every type of musical group. He recently organized a group called the Hi-Fiddlers, and in the following articles not only explains why, but analyses some of today's jazzmen and fiddlers.)

By Paul Nero

IT MAY COME as a shock to most people, but there was a day, in the dim, distant past, that the fiddle, (or violin) was considered something more than a "miscellaneous" instrument. As a matter of fact, it held a place not unlike that held by the trumpet or tenor sax of today.

For many reasons this instrument has never been accepted as a jazz participant. Aside from the purely mechanical reason of limited volume when associated with the more resonant horns, the performers, with very few exceptions, never quite made it when it came to the interpretive bit.

This is not the time to discuss the basic reasons behind this lack; suffice to say that by the time a budding fiddler had mastered the basic technique of the instrument, he was just too far gone on a longhair kick to ever make it in the jazz department. The impatient ones, who couldn't wait to get to the end of the Paganini caprices before attempting to improvise in the jazz idiom, may have assimilated the conception but, due to technical incapacities, made such horrible sounds, that the public just never got with it.

THE EXCEPTIONS, such as Joe Venuti and Ray Nance, to take the extremes, receive only minor acceptance, due to lack of competition. Venuti, who is to all of us violinists what Beiderbecke is to the trumpet players, is certainly one of the most natural musicians that ever lived. It is a constant source of amazement to me that he improvise as a violinist, yet will not compromise his style to conform with any new musical fads that may be in vogue. This is not said in criticism, but rather with great admiration and understanding, for as far as I'm concerned, he can do no wrong.

Nance, on the other hand is, violinistically speaking, rather primitive, yet manages to capture a "feel" that is certainly unequalled. However, I'm afraid that his performance is only "tolerated" due to the fact that he is such a great jazz trumpeter.

My own stumbling endeavors have been spread over many years, beginning with the time that I studied longhair fiddle at the Curtis Institute of Music and simultaneously worked in the Jan Savitt Top-Hatters band at Philadelphia's WCAU. Certainly I can appreciate how fabulous an opportunity this was for assimilating ALL the fields of music at the same time.

NATURALLY I was on the defensive in both camps. By day I was trying to "sell" jazz to the longhairs and by night was trying to impress the "cats" with the interesting music to be found around Rittenhouse Square. The only result of my campaign was to find myself looked upon with suspicion by both sides.

When it came to my writing, I was really in trouble. In my counterpoint and composition classes at Curtis, I found myself in such august (today) company as Gian-Carlo Menotti, Sam Barber, and Leonard Bernstein, all of whom dug me not at all. Our venerated teacher, Rosario Scalero, was so unimpressed by my early attempts at "west coast" writing (the use of classical devices, forms etc. combined with jazz idiom), that he asked me in no uncertain terms to stay out until I could learn to keep "sixth" chords out of my Gregorian chants. This turned out a blessing for me, as I had more time to work on my arranging lessons for Johnny Warrington, who was at that time one of my colleagues at the radio station.

However, my classmates lost their only opportunity to pick up on their jazz education and though it had little if any effect on Barber and Menotti, it

left a lasting scar on Bernstein's musical life. He still thinks he's a hipster and in spite of his many esoteric speeches, his many attempts to incorporate jazz into his symphonic works, he's still an "east coast" writer.

But I digress. The above background is meant to serve as an objective explanation of how, due to unique circumstances I was given such a well-rounded musical education. All of which brings us to the present time.

I HAD TO WAIT nearly 20 years for the jazz department to discover longhair music. Once the Rugolos, the Shorty Rogers', and the Jim Guiffres discovered there was more to music than a 32-bar phrase, we were in! We had now reached the second plateau. We now had fertile, daring minds, brought up in a very earthy idiom, studying the basic precepts of an art form and combining the two to make some very exciting sounds. For some strange reason, better left to students of anthropology, these strange hybrids all settled in what Barry Ulanov refers to as "the cultural desert"—California. How our smoggy, sunny, balmy climate tends to affect the trend of music is beyond my ken. Suffice to say that in spite of Ulanov, the Sage of Bethune

(Turn to Page 31)



Paul Nero and Bassist Rolly Bundock

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Perspectives

By Ralph J. Gleason

RALPH SHARON, the young London-born pianist who recently appeared in San Francisco, has some interesting things to say about his reaction, as an European jazzman, to coming to the land where jazz originated.

To begin with, Sharon, who has been over here only 2½ years, and is planning to become a permanent resident, says he has been struck by the fact that most modern jazz musicians in this country "are not aware of the great tradition of jazz. They don't seem to be interested in it at all." And this, he thinks, is too bad because "studying the background of the music gives you a better background as a musician."

In England, where Sharon, whose mother was an American pianist, grew up, as a young jazz fan he attended lectures given by British jazz critics. And he was reared on books of piano solos by men such as Jelly Roll Morton. "You can study those for years," he says, "and still find things that are fascinating. It is too bad that so many American musicians are turning their backs on their great jazz heritage. But the young Dixieland musicians, oddly enough, are much more tolerant."

ONE OF THE MOST surprising things to a musician from England is the fact that many American jazzmen are slow readers. In England, Sharon points out, musicians are expected to be able to read anything put before them first time around and no mistakes. George Shearing, despite his uncanny ear, was never able to get the jobs in England he should have had because leaders and employers wouldn't wait for him to learn music by ear. This, of course, Sharon acknowledges, is because most European popular music is still "show business" and not jazz in the sense that it is here.

However, since the war the European enthusiasm for jazz has been tremendous. "The people over there regard it as a genuine art form and their enthusiasm is tremendous. It helps the musicians play, too. They get so much encouragement from the audience." And all this encouragement of jazz is going to have an important effect on the future of the music, Sharon believes. "In 10 or 15 years, I look for Europe to take the lead in jazz innovation because the public appreciates it so much. It's natural that this encouragement will bring out the best in the musicians. I know I am sticking my neck out saying this, but I really believe it."

Despite the rigors of the music business, Sharon is still delighted with the sounds of jazz in this country—Basie, Art Tatum, and a host of others. And it's reflected in his playing, which is a delight to hear. "You know," he says reflectively, "I feel more at home here than in England." This is what jazz can do.

Popular Records **DOWN BEAT**

The following single releases were the best received for review for this issue. Titles in bold face indicate the ranking side. LPs and EPs received for reviews are discussed at length.

Five-Star Discs

Buddy Bregman—**Picnic/Riviera** (Victor 45-6471)
Morris Stoloff—**Moonglow and Theme from Picnic/George Duning Theme from Picnic** (Decca 9-29855)

Four-Star Discs

Pat Boone—**Just As Long As I'm with You/Long Tall Sally** (Dot 45-15457)
Frankie Carle—**Lisa The Mechanical Doll/I Could Have Danced All Night** (Victor 45-6460)
George Cates—**Moonglow/Rio Batucada** (Coral 9-61618)
The Esquires—**Look Homeward Angel/Santo Domingo** (London 45-1652)
Eddie Fontaine—**Baby You Did This to Me/Stand on That Rock** (Vik 4X0203)
Toni Harper—**I Telephoned, I Telegraphed/Got To Live, Got To Grow** (Verve V-200)(X45-A)
Ted Heath—**Man with the Golden Arm/Siboney** (London 45-1644)
Mantovani Ork—**Springs in Montmartre/Candlelight** (London 45-1646)
Ella May Moore—**Rock and Roll Wedding/Down in Mexico** (Capitol F3387)
Dorothy Olsen—**A Smile May Hide a Breaking Heart/I'll Be Waiting Up for You** (Victor 47-6484)
Les Paul-Mary Ford—**Say the Words I Love to Hear/Send Me Some Money** (Capitol F 3389)
The Voices of Walter Schumann—**On The Outskirts of Parree/Shangri-La** (Victor 47-6487)
Andy Williams—**Walk Hand in Hand/Not Any More** (Cadence 1288)

Three-Star Discs

Eve Boswell—**Where You Are/Pickin' the Chicken** (Capitol F 3388)
Jane Fulton—**You're My Thrill/Magnet** (Victor 47-6424)
Sunny Gale—**Rock 'n' Roll Wedding/Winner Take All** (Victor 47-6479)
George Gobel—**The Birds and the Bees/Bright Red Convertible** (Victor 47-6483)
Bernice Gooden—**Just Wanna Be Near You/Baby/What Did I Do to You?** (Capitol F 3379)
Leroy Holmes—**When You're In Love/Rio Batucada** (MGM K 12206)
Dick Hyman—**Hi-Lili, Hi-Lo/Junglero** (MGM K 12207)
The Lancers—**Joey, Joey, Joey/When You're In Love** (Coral 9-61614)
Giselle MacKenzie—**Dance If You Want to Dance/Mr. Telephone** (Vik 4X0202)
Merrill Moore—**Rock Island Line/King Porter Stomp** (Capitol F 3397)
Red Skelton—**The Foggy, Foggy Dew/Little Babe** (MGM K12200)

Packaged Goods

LES ELGART

For Dancers Only is another collection of Elgart dance fare, and includes the title tune, *Take the "A" Train*, *It Had to Be You*, and *Perdido*, among others. There is not enough of the confident buoyancy here that marked Elgart's first couple of LPs, but these are all competently done and offer an amiable dance beat (Columbia 12" CL-803).

THE HI-LOS

The Hi-Los Under Glass represents the best effort yet by this versatile and unusual vocal group. Not only do

they bring off well (and in tune) things that the Four Freshmen, for example, make only a stab at, they also can take any type of material and give it their identity. Different instrumental backgrounds here by Frank Comstock add freshness and variety to such as *Birth of the Blues*, *Molly Malone*, *Surrey with the Fringe on Top*, and *I'm Beginning to See the Light*. They kid themselves delightfully on *You're the Top*.

Some of the group efforts here must be heard to be believed. Album is highly recommended (Starlite 12" LP 7005).

GRETA KELLER

Viennoise-born-and-trained Greta Keller is a long renowned example of international musical urbanity in the intimately throaty Dietrich manner. As a matter of fact, Miss Keller was once star of a Vienna production of *Broadway* in which Dietrich was cast as a chorus girl. In any case, Miss Keller ranges cozily through a program of standards that include *That Old Feeling*, *Remember Me*, and *The Party's Over*. The early-morning piano is that of Harry Jacobson. If you haven't a fire place, this may help give the illusion a deus. Album is called *Remember Me* (London 12" LL 1305).

RICHARD MALTBY

Make Mine Maltby is Dick's first LP, one that displays generously his cleanly-played, always interesting, and beatful brand of dance music. Band glides sleekly through Dick's arrangements of revivals like *Strictly Instrumental*, *Four or Five Times*, and *Grand Slam*, some of his originals, plus the unique treatments he did of *Begin the Beguine*, *Stardust*, and *St. Louis Blues*, released previously as singles. The band is pleasantly middle-of-the-road musically, should hit a good cross-section of dancers (Label "X" LXA-1038).

MARY MAYO

Songs by a Turf Fire (MGM 12" E-3337) is a gentle, unpretentious collection of contemporary Irish songs. As the notes point out, "Ireland is one of the few lands in the world where popular songs—songs written for the use of popular entertainers—still retain the feeling and cadences of the old traditional songs of the country." Except, then, for *Danny Boy*, these are all fairly recent songs and include self-telling titles like *My Dark Slender Boy*, *Paddy Keep Away from Me*, *The Captain with the Whiskers*, and the young standard of rebellion, *Galway Bay*. Leroy Holmes conducts a small ensemble in tasteful and fortunately small-scaled arrangements, thereby avoiding factitious lushness. Miss Mayo, one of the most versatile and vocally skilled of professional singers in the pop, Broadway, TV, and occasionally the concert field, is unaffected and charming.

ELVIS PRESLEY

The ex-country and western performer who rapidly is moving into pop and rock and roll ranks is becoming smoking hot via his records and the series of appearances he made on the Dorsey Brothers' *Stage Show* TVer. This collection includes such as *Blue Suede Shoes*, also going well as a single, *Just Because*, *Tutti Frutti*, and *One-Sided Love Affair*. Presley has much of the same nakedly emotional quality in his

singing that Johnnie Ray has, and there seems little doubt that he is going to become just as big a seller as Johnnie was among the teens (Victor 12" LPM-1254).

FRANK SINATRA

Songs for Swingin' Lovers! (Capitol 12" W-653) is another of those indispensable collections by the Ernest Hemingway of popular vocalists. Here again are the strength, grace, and individuality of phrasing, the relaxed swing, and the clean, virile sound that makes a Sinatra collection the kind that gets played again and again. As usual, Nelson Riddle's arrangements are tasty, functional, and swinging. The program is a well balanced set of standards, including such as *Pennies from Heaven*, *Makin' Whoopee*, *Swingin' Down the Lane*, and *You Make Me Feel So Young*. The man keeps getting better the longer he's around. The album is one no phonograph should be without.

THE VOICES OF WALTER SCHUMANN

Schumann's splendid singers do remarkably well on their newest package, *Flirtation Walk*, a group of familiar items that includes *It's Dark on Observatory Hill* (a favorite in these quarters), George Gershwin's *Mine, I Only Have Eyes for You*, and *Small Hotel*. An added bonus comes from the unbilled but impressive trumpet solo on *My Buddy*. Choir-type vocal groups which attempt to do works of a pop nature just don't get much better than this one is. Recommended listening (Victor 12" LPM-1202).

PAUL WESTON

Reflections of an Indian Boy (Columbia 12" CL-788) is a suite by the late Carl Fischer, longtime accompanist for Frankie Laine. The work was written in fragments over some 15 years. Victor Young orchestrated what sections of the score were completed in 1952 and finished the orchestration of the newer sections after Fischer's death in 1954. First performance was by Young and the Cleveland orchestra during a special program with Frankie Laine in August, 1954. Weston has conducted the work with obvious care and competence. The work itself is pleasant programmatic music (the story line is given in the notes). It unfortunately sounds rather too much like an anthology of film music for not too new Indian pictures to be considered as a serious work of individual stature. The suite should, however, appeal to a large section of the populace who like easily assimilable, romantically picturesque movie-type music, very well performed and recorded. The cover, a picture of an Indian boy, is a striking one.

Birdland Billboard

New York—Currently at Birdland is a triple bill with Carmen McRae, the Australian Jazz Quintet, and the Al Cohn-Conte Candoli unit. From May 3-16, Bud Powell and Terry Gibbs will be at the club. Another triple-header May 17-30 features the Hi-Lo's, Seldon Powell and Tony Aless' combo, and flutist Herbie Mann. Beverly Kenny and Lester Young then split the billing until June 6, when Count Basie moves in with Terry Gibbs sharing the stand.

Jazz Reviews

DOWN
BEAT

All jazz records are reviewed by Nat Hentoff except those initiated by Jack Tracy. Rating: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Count Basie

Every Tub; Basie Goes Wess; Amazing Lore; Magic; Lady in Lace; Down for the Count; She's Just My Size; Blues Inside Out; Lady Be Good; Paradise Squat; Sweetie Cakes; New Basie Blues

Rating: ★★★★★

This is the first subscription LP issued by the American Recording society's new mail order jazz club division in association with Norman Granz. In engineering care, packaging, and annotations, it cuts the first mail order club, the Jazztone society, with ease, and ironically, it cuts Granz' regular jazz labels, Clef and Norgran. Granz should listen to those tracks here that have been issued before in comparison with the same tracks on his own labels.

In the remastering process, ARS's engineers have cleaned up the sound (the rhythm section, for example, is fuller and cleaner), and have to a large extent equalized and matched the characteristics of each track. In short, this is the best *sounding* record of the Basie band of the past few years. Now if ARS's engineers could only be present at the original sessions . . .

The sides go back to the Basie band when Paul Quinichette was a leading soloist and move forward to the present. *Amazing Love* (Joe Williams' best ballad performance yet); *Magic* (with good Bill Hughes); *Lady in Lace*; *Blues Inside Out* (with preaching clarinet by Marshall Royal); and *Sweetie Cakes* have never been released before. The rest have been reviewed here previously. Bill Simon's four-page double-columned insert is remarkable in its breadth and completeness. Simon, a first-rate jazz critic and writer for *Billboard*, has provided a short history of Basie and of Kansas City jazz, a lucid topographical description of each track, and full personnel with solo identifications for each number. Only thing omitted are composer credits.

ARS has also issued as a free LP to subscribers, *Giants of Jazz*, a Granz sampler with 12 tracks by Basie, Hodges, Eldridge, Hampton and Peterson, Dizzy and Getz, Meade Lux Lewis, Krupa, Peterson and Bellson, Billie Holiday, Lester Young, Tatum and DeFranco. (Tatum's *Sunnyside* solo, incidentally, is not contained in the first 10 Clef Tatum sets.) Again, there are four pages of knowledgeable notes.

These tracks, too, have generally better sound and a welcome diminution of echo, although the volume level has to be turned up—as also on the Basie LP. These LPs constitute an excellent beginning by ARS in the mail order jazz club field. Particular organizational credit in this project is due Bill Simon. (American Recording Society 12" LPs 401, 402)

Bob Brookmeyer

Potrzebie; Rocky Scotch; Under the Lilacs; They Say It's Wonderful
Rating: ★★★★★

On the first two tracks of *The Duel Role* of Bob Brookmeyer, Bob plays

valve trombone in combination with Jimmy Raney, Teddy Kotick, and Mel Lewis (Stan Kenton's drummer). On the last two, Brookmeyer is heard on piano, an instrument he played in several big bands (McKinley, Prima, Thornhill, Wald, Herman) before becoming better known as one of the leading modern jazz trombonists.

This sounds like a released date on which all four dug each other. Brookmeyer's valve trombone flows in an impressively logical and personal improvisatory way, and the same is true for the superb Raney guitar, which combines lyricism and guts with rare authority. Brookmeyer's piano is spare, harmonically bracing, and is very strong rhythmically in what could be termed a punching, slashing way of swinging. Kotick and Lewis are valuable supports.

Raney wrote *Potrzebie* and the other originals are by Brookmeyer. Another superior horn would probably have pushed the rating all the way, but the set is highly recommended in any case. (Prestige 10" LP 214)

Will Bradley Sr.-Will Bradley Jr.

Jaywalkin'; Judy; Spice; Have You Met Miss Jones?; Bradley's Beans; Frenesi; Sugar Hips; My Funny Valentine; Brainwasher; Little Girl Blue; My Old Flame; Russian Lullaby

Rating: ★★★

On six sides, the elder Bradley's trombone is heard with strings, guitarist Tony Mottola, and rhythm. On the other six, drummer Bradley Jr., now with Woody Herman, heads a swinging unit with trumpeter Phil Sunkel, tenor J. R. Montrose, bassist Doug Watkins, and pianist Wade Legge. Four of these 12 tracks appeared on a previous Epic 10" LP (*Down Beat*, Feb. 22).

The package is yet another example of the carelessness with which Epic executives handle most of their jazz projects. Few approaches could misfit more awkwardly than the embarrassingly oversweet string sides with the unsentimental, pungent modern jazz tracks here. Bradley Sr. plays competently as always, (dig *Russian Lullaby*) but he drowns in a puddle of arranging clichés. Young Bradley's sides are much more interesting musically and feature good, hard blowing by all concerned, including some of Montrose's best work on records so far. Recommended only for the efforts of the younger generation. (Epic 12" LP LN 3199)

Mike Couzzo

There'll Never Be Another You; What Is This Thing Called Love?; Nancy; Walk Up; An Evening At Papa Joe's; Undersided

Rating: ★★★

Tenor Couzzo is supported on his record debut by Ronnie Ball, Vinnie Burke, Kenny Clarke, and vibist Eddie Costa. Couzzo has worked with Tommy Reynolds, Joe Marsela, Shep Fields, Elliot Lawrence, and in recent years, around his home town of Newark.

Mike has a big, round tone, a vigorous beat, and a style that's a confident combination of swing era and modern elements. He does not, however, display here very much originality and freshness of ideas. His associates are very good, with Burke and Costa also soloing strongly. Ball, while refreshing on *Nancy* and reflectively down *At Papa Joe's*, could dig in with

more fire on the jumpers. The head figures on the up-tempo are mostly stale. Why no composer credits?

A thoroughly professional session with several kicks, but not an indispensable record by any means. Best track is the slow, comfortable blues, *Papa Joe's*. (Savoy 12" LP MG-12054)

Das Ist Jazz

Lullaby of Birdland; September Song; Paul's Festival Blues; I Never Knew; Frankfurt Special; Soft; Honey-suckle Rose; Sound-Koller; Come Back to Sorrento; Moonlight in Vermont; Ack, Varmeland Du Skona; Fine and Dandy

Rating: ★★★

Das Ist Jazz presents several of Germany's leading modern jazz musicians. The first five and last two tracks were recorded at a 1954 German jazz festival at Frankfurt-am-Main, organized by the German Jazz Federation. The first five units are led respectively by guitarist Johannes Rediske, clarinetist Rolf Kuehn, pianist Paul Kuhn, and pianist Jutta Hipp (2). *Soft*, a Tiny Bradshaw r&b romp, is played uninterestingly by tenor Max Gregor and his combo. On the first side, the playing is competent but not especially fresh or individual except for pianist Hipp and guitarist Rediske.

The second and most consistently interesting side has six numbers by a unit led by the Getz-like tenor of Hans Koller. Participating in Tristano-like settings as of six years ago are Albert Mangelsdorff, a fluent trombonist, pianist Hipp (4), pianist Dr. Roland Kovac (2), bassist Shorty Roeder and drummer Rudi Sehring. Here the music, while sometimes cooler emotionally than I dig, is assured and skilled, though again largely derivative. Miss Hipp is the best soloist though, Kovac is impressive in terms of technique.

That lovely next to the last title, by the way, is better known here as *Dear Old Stockholm*. Detailed, helpful notes by Leonard Feather. (Decca 12" LP DL 8229)

Pee Wee Erwin

At the Jazz Band Ball; Basin Street Blues; Lassus Trombone; Memphis Blues; Panama; Dixieland Shuffle; Sautanic Blues

Rating: ★★★

Recorded at Fort Monmouth, N. J., in September, 1953, *The Land of Dixie* is a concert of vigorous, often humorous, always professional and seldom transcendent Dixieland by Pee Wee, clarinetist Sal Pace, trombonist Andy Russo, pianist Billy Maxted, bassist Jack Fay, and drummer Kenny John. Best soloists are the authoritative Pee Wee and the ebullient Maxted. (Brunswick 12" LP BL 54011)

Art Harris

What's New?; I'll Take Romance; The Night We Called It a Day; Yesterday; For All We Know; I Remember You; Isn't It Romantic?; Love, I'd Give My Life for You; There's a Small Hotel; By Myself

Rating: ★★

This album is heavily titled, *Jazz Goes to Post Graduate School*. Pianist Harris' able associates are bassist Clyde Lombardi and drummer James Chapin. It is not at all their fault that this is so lapidary an event. Harris, Hindemith-trained, is a knowledgeable

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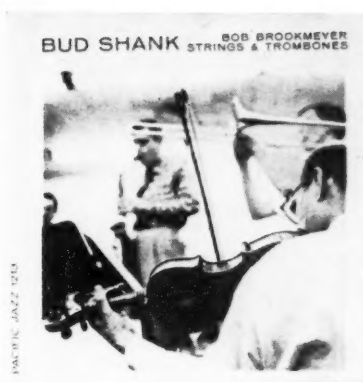
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musician, but it takes more than technical tools alone to be a convincing jazzman. As George Simon enthusiastically points out in his uncritical notes, Harris is capable of "rich, harmonic changes," unusual tempos and multiple rhythms, "complicated development" of a tune in which Harris tries to play in two keys at once, and a wholeness of performance based on longer lines and extended development in each song. He sounds, by the way, influenced by Brubeck.

But a few essential qualities are absent. First, this record is a demonstration disc of what it means not to swing. This is as rhythmically stiff as any quasi-jazz record I've ever heard. Secondly, although Harris' melodic and harmonic conception is never banal, it is also rarely marked by imaginative depth or organic freshness. He is too concerned with building effects to succeed, for the most part, in communicating emotion with sufficient directness and unpretentiousness. These are exercises rather than convincing inner monologues. Throughout, there is a depressing heaviness of touch, of conception, of rhythm. The entire performance, for all its ingenuities of design, is static. It's not easy to be a good jazzman, even an undergraduate one. Excellent cover. (Kapp 12" LP KL-1015)

Marian McPartland

Poor Little Rich Girl; Chelsea Bridge; I Could Write a Book; For All We Know; Sand in My Shoes; Struttin' With Some Barbecue; Easy Come, Easy Go; Falling in Love With Love; If I Love Again; Royal Garden Blues; I'll Be Around; Everything But You

Rating: ★★

Marian recorded this collection last October with the very good bassist, Bill Crow (now with Gerry Mulligan), and the crisply flawless Joe Morello. Unfortunately, harp and cello were added on seven tracks, which is why the middling rating. Lucien Schmit is cellist on all seven, while the harpists are Betty Glamann (4) and Margaret Ross (3).

There's obviously nothing wrong with a harp and a cello on a jazz date if they swing like Fred Katz or Corky Hale. But Schmit, Glamann and Ross, while technically skilled, do not pulsate, and the tracks on which they appear are heavy thereby. Furthermore, the writing for them is ornamental, not functional. They are of no real added musical value, and in fact, detract jazz-wise from the trio's performance.

I can understand the commercial advantages of this "sound", but records like this injure Marian as a jazz pianist, on which basis I expect she still intends to build her career. For the rest, Marian's own work is fluent, tasteful, and well-rounded. She has, however, swung more elsewhere. Very well recorded. (Capitol 12" LP T 699)

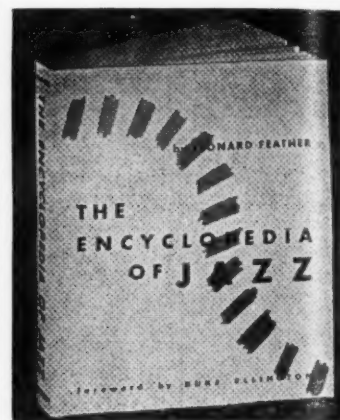
Sonny Rollins

There's No Business Like Show Business; Paradox; Raincheck; There Are Such Things; It's All Right with Me

Rating: ★★

With Max Roach, George Morrow, and Ray Bryant, Sonny Rollins has produced the best yet of his own albums, and some of his best playing on records with anyone. Roach is electric in section and solo. Morrow, like

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Rollins a regular member of the Roach-Clifford Brown unit, is steady. Young Philadelphia pianist Bryant swings hard and swiftly. I would wish, however, for more depth of conception in some of his work. Rollins is a large influence among young hornmen of the hard, post-bop school, and this recording sharply indicates why.

Rhythmically, no tenor today swings any more authoritatively than Sonny and few are as sustainedly driven as he. His ideas erupt from the horn with bullet-like propulsion. Melodically, his conception is angular, and his lines are heatedly jagged rather than softly flowing. His tone also is hard though not harsh. Rollins is close to nonpareil at the kind of playing he obviously prefers.

For my subjective taste, I would like a little more leavening of Sonny's force with a degree more of lyricism. Ray Bryant's solo, for example, is such a welcome breeze in *Things* largely because of Sonny's insistent hardness. This concentration on only one spectrum of the emotions leaves the softer feelings parched in partial atrophy.

There are many exciting passages here, however, and the record is recommended as both an elucidation of the Rollins' influence and for its own relentless qualities. (Prestige 12" LP 7020)

Zoot Sims

September in the Rain; Down at the Loft; Ghost of a Chance; Not So Deep; Them There Eyes; Our Pad; Dark Clouds; One to Blow On

Rating: ★★★★★

Dawn's second jazz LP is titled *The Modern Art of Jazz* and even has a backdrop of the Museum of Modern Art on its cover. Inside, there is wonderfully wailing blowing by Zoot, Bob Brookmeyer, John Williams, Milt Hinton, and Osie Johnson. The notes accurately sum up the happenings as "freedom, emotion, and swing."

The LP has Zoot's best blowing on record yet. Together with his remarkable, Basie-right time, Zoot plays with a warmth that is magnificently open, infectious and room-expanding. At the core of Zoot's excellence as a blowing jazzman is the wail, the cry, that explosion of emotion from as far inside the man as he can go that marks every major jazzman from King Oliver on.

Brookmeyer is also excellent and his somewhat more subdued but no less direct heat is a constantly apt corollary for Zoot. Dig Brookmeyer on the last track, for example. Like Zoot, Bob's conception is almost always functional rather than rhetorical. The rhythm section is as strong and large-hearted as the hornmen, and there are several stabbing solos by Williams.

The simple, swinging lines for the originals are by Zoot (3), Williams (1) and Johnson-Brookmeyer (1). Dig the lyricism-with-guts of all on *Ghost*. (Dawn 12" LP DLP-1102)

Hal Stein-Warren Fitzgerald

The Sarong Is New; Zounds; Have You Heard (The Latest Blues in Town)?; You Go to My Head; Goodbye; Choice Derby; Nan De Mo Nai; Do You Really Care?; Twonky

Rating: ★★

Alto and tenor saxist Hal Stein has worked with Krupa, Hallett, Auld, and

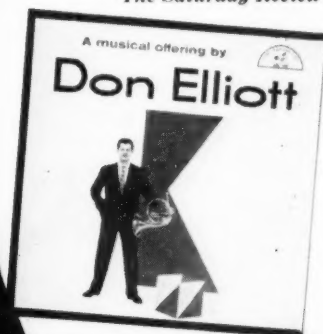
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King Mozian. Trumpeter Warren Fitzgerald worked in Philadelphia and played several modern sessions at the Open Door in Greenwich Village. Of the rhythm section—bassist Alphonso Cotton, pianist Bob Dorrough, drummer Paul Motian—the notes tell us nothing. Fitzgerald wrote the second track on the first side, and the last two on the record. Stein is responsible for *Nan*. The other three originals are by Bob Newman, a 28-year-old tenor-writer from Philadelphia.

The notes call Newman's arrangements "amazing," but they sound to me as derivative as almost all the rest of the writing and playing on this set. None of anyone's lines is particularly fresh, and I shall be amazed if any of the originals last beyond the year in anyone's memory but those involved in this LP.

Stein is a competent, vigorous, Bird-molded altoist, and a less impressive, moderately swinging, hard-school tenor out of Bird-Rollins (and Byas-Hawkins further back). Fitzgerald has a thin-nish tone, rough-edged conception and, like Stein, has not yet a voice or style unmistakably his own. Pianist Dorrough is perhaps the most impressive man on the date. He comps well and his fluent solos are generally imaginative, though he, too, has yet to find his own whole voice. Cotton and Motian are steady. In summary, this is a professional LP, but not an exceptional one. (Progressive 12" LP 1002)

Jazz Reissues

PRESTIGE HAS released two important sets of remastered (by Rudy Van Gelder) sides. *Conception* (Prestige 12" LP 7013) begins with six absorbing 1951 Lee Konitz performances. Four are with Miles Davis, Sal Mosca, Billy Bauer, Arnold Fishkin, and Max Roach while on two, Lee is accompanied only by Bauer. Also included, from the same year are two Miles tracks with Sonny Rollins. Stan Getz has two numbers (1949-'50) with Al Haig and others. *Dig* (Prestige 12" LP 7012) is an intense, hard-swinging collection of five 1951 tracks with Davis, Rollins, Jackie McLean, Walter Bishop, Tommy Potter, and Art Blakey. Both sets are highly recommended.

Six characteristic Erroll Garner reissues have been packaged in one of Columbia inexpensive House Party LPs, *Garnerland* (Columbia 10" LP CL 2540) . . . A happy collection of Ella Fitzgerald singles, is *Lullabies of Birdland* (Decca 12" LP DL 8149) with such vitamin pills included as the title song, *Lady Be Good*, *How High the Moon*, *Basin Street Blues* (with the take-off on Louis), *Angel Eyes*, and *Ella Hums the Blues* from *Pete Kelly's Blues* . . . Also from Decca are *Jelly Roll's Jazz* (Decca 12" LP DL 8182), an expanded version of a previous 10" LP by a unit co-led by Yank Lawson and Bob Haggart. There are particularly good solos by Lawson and trombonist Lou McGarity, but the original vintage Morton recordings of all these tunes are still by far the most durable . . . *Lightly and Politely* (Decca 12" LP DL 8202) is a collection of Eddie Heywood singles. The few moments of trombonist Vic Dickenson

provide most of the few kicks in this otherwise rather tedious set.

Jazz Concert (Jazztone Society 12" LP J-1219) is a partial record of a generally interesting 1945 Town Hall concert, originally released by Commodore. The entire first side and the first two numbers on the second are played by a Red Norvo unit including Teddy Wilson, Flip Phillips, a driving Shorty Rogers, Eddie Bert, Aaron Sachs, Remo Palmieri, Slam Stewart, and Specs Powell. There are two dullish tracks by the Krupa-Ventura trio, and a wonderful set of variations by Don Byas on *I Got Rhythm*, with Wilson, Palmieri, Stewart, and Specs.

Savoy contributes an excellently remastered and well-annotated set of *Boyd Meets Stravinsky* (Savoy 12" LP MG-12040). All but one of these arrangements are by George Handy. An impressive list of instrumentalists roam through various of these often intriguing tracks. Among them are Dodo Mar-marosa, Britt Woodman, Harry Klee, Dizzy Gillespie, Benny Harris, Al Cohn, Serge Chaloff, Oscar Pettiford, Shelly Manne, Trummy Young, and Frank Socolow.

You Better Go Now (Decca 12" LP DL 8214) is a soothing collation of Jeri Southern-with-strings sides. Most likely to entrap you is *Dancing on the Ceiling* . . . One of the most valuable and enjoyable reissues of the year is *Ethel Waters* (Label "X" 12" LP LVA 1009) in a set of 1939 sides with trumpeter Shirley Clay, guitarist Danny Barker, trombonist Tyree Glenn, and pianist Reginald Beane, among others. Miss Waters has influenced many jazz singers from Bille Holiday to Joe Williams, and her own jazz-felt phrasing and beat have long been underrated by most of the aficionados of the art of jazz singing. An indispensable LP.

Blue Note is releasing an important series of remastered 12" LPs made up of previously issued 10" LPs, 78s, and alternate masters. *Sidney Bechet Jazz Classics* (Blue Note 12" BLP 1201) includes 10 Bechet sides from the classic 1939 *Summertime* to a 1946 date with Bunk Johnson, Albert Nicholas, and Sandy Williams. Among the other jazzmen on the varying tracks are Sidnev de Paris. Vic Dickenson, Art Hodes, Pons Foster, Lux Lewis, Teddy Bunn, Sid Catlett, Cliff Jackson, and others. The music is heated, often throbbing, and always honest. Bechet is heard both on his richly wailing soprano sax and on his mournful clarinet (as in the memorable *Blue Horizon*).

Trombone by Three (Prestige 12" LP 7023) is yet another highly recommendable collation, all the more so since many of these sides have been hard to get for some time. From 1949, J. J. Johnson leads Sonny Rollins, Kenny Dorham, John Lewis, Leonard Gas-kin, and Max Roach in four. In the same year, Kai Winding cut four with Brew Moore, Gerry Mulligan, Curly Russell, and Roy Haynes. Bennie Green is represented by a 1951 date with Eddie Davis, Big Nick Nicholas, the late Rudy Williams (hear his baritone in *Flowing River*), Teddy Bran-non, Tommy Potter, and Art Blakey. Important historically, and for listening kicks anytime.

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Counterpoint

By Nat Hentoff

Notes Between Sets: The jazz magazines here and abroad have been clogged again recently with jazz critics belaboring other jazz critics in a largely treadmill debate on the proper functions of jazz criticism. I would like to know what the musicians think, and herewith offer this column to any and all jazz musicians of all ages and styles who have an opinion on the subject. Ordinarily I don't dig unsigned letters, but if any musician will feel freer to express himself anonymously, then he is invited to do so.

What I'd like to know is what the musicians feel the function of a critic should be. Have we goofed? What could we do better than we are now? What do we miss? Please be as specific as you like, and name as many names as you like. It's about time the musicians had a voice in this debate which so directly concerns their reputations and often their incomes. Any musicians who'd like to join in can write me in care of *Down Beat*, 370 Lexington Ave., New York 17, N.Y. . . .

It's encouraging to see the growth of several eager, imaginative jazz clubs around the country. John McLellan of WHDH in Boston is performing invaluable work via his Teenage Jazz club in that city. Its membership has now grown to 543. At their meetings, visiting jazzmen and local musicians play for the members and explain their theories and practices. Father Norman O'Connor lectures regularly at the club meetings on jazz history, and many of the members gain pragmatic experience and important coaching by participating in club combos. The most recent project of Teenage Jazz club is a four-page magazine, *Jazz* that contains profiles, news, record reviews, a historical section, and criticism . . .

Also energetically proselytizing is The Jazz Association of Miami which holds regular meetings, supports "live" jazz in the Miami area, and now has a publication of its own, *JAM Session*. A prime mover in the organization is June Garrett, WINZ, Miami, Fla. . . . In Detroit, there is The New Music Society, founded by guitarist Kenny Burrell. The Society has given several concerts and has done much to activate the Detroit jazz scene. In fact, many of the Detroit musicians now contributing so freshly to New York jazz were participating members in the Society.

There is a hungry need for clubs like these three in every major city in the country. It is in and through similar clubs that a local musician can gain the essential confidence that is achieved through knowing there is a segment of the community that is listening, that cares about his growth. And through organizations like these, the non-musician too can experience the creative satisfaction of being an active part of a collective will whose aim, as the constitution of the Detroit Society states, is "to encourage young musicians and composers, increase the opportunities for their work via workshops, etc., and to create a better understanding of music and the musician throughout the community." If there are other clubs of this sort any-

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Books: The most stimulating introduction to music for the "average listener" that I've seen since Klaus Liepmann's *The Language of Music is The Perceptive Listener* by Hans Tischler (Prentice-Hall, Inc., 458 pp., \$7.95). As usual, I don't have the space to describe the book in any detail, but I strongly recommend you examine it. The book is an excellent way to begin to absorb the heart and muscles of music from the inside . . . Having already reviewed the French edition, I would like to note that an English translation is now available of the best analytical book on jazz ever written, Andre Hodeir's *Jazz: Its Evolution and Essence* (Grove Press, 306 pp., \$3.50) . . . For a unique catalog of old and new books on folk song and dance, I'd suggest you write Israel G. Young, 1032 - 55th St., Brooklyn 19, N.Y. Young has also published through his Folklore Press an inexpensive and vigorously illuminating short history (with musical and lyric examples) of *Irish Songs of Resistance* by Patrick Galvin . . . *High Fidelity* magazine, which seems to have been operating a book factory on the side this past year, has collected a generous number of its *Building Your Record Library* essays into a volume of the same name edited by Roy H. Hoopes, Jr. (McGraw-Hill Book Company, Inc., 247 pp., \$3.95). The subject material ranges from *Pre-Bach* (Nathan Broder) to *Jazz* (John S. Wilson). It's a helpful book for the beginner and a delightful chance to argue and compare for the veteran collector . . .

Appoggiaturas: One of the most emotionally powerful musical experiences I've had in many months was hearing Tony Scott at Basin Street. In Tony's quartet there is also a guitarist of unusual strength and basic jazz feeling, Dick Garcia . . . Calvin Jackson, it appears increasingly, is little more than an up-tempo Don Shirley . . . I'm not close to the Local 47 hassle so am in no position to comment on the issues involved. It's a gas, however, to see someone finally with the guts to fight for an opposition opinion in the AFM . . . I've never heard Bill Harris sound so staccato-hot good as he is now with Woody Herman's wonderfully alive and wailing band . . . Among Angel's recent releases, I've been having an international ball with *Chinese Opera*; a set which also contains an illustrated history of this fascinatingly penetrating art (35229/L); Elizabeth Schwarzkopf and Walter Gieseking in *Mozart Songs* (35270), a meltingly sensuous display of the lyrical joy of the human voice; three works by the 19th century Russian colorist, Balakirev: *Russia/Isamay/Thamar* that are luxuriously recorded soundwise and performed by the crack Philharmonia Orchestra (35291); and one of the most welcome recordings of any year, Sean O'Casey's *Juno and the Paycock*, spoken with the music that O'Casey's pulsating prose insists on, and packaged with a booklet detailing the history of the Abbey Theatre. Juno is played by Siobhan McKenna who has a voice that sounds like the Modern Jazz Quartet (35275-6).

Barry Ulanov

SPEAKING OF DETROIT, as some of you will remember I was doing in my last column, and its remarkably responsive receptivity to modern jazz, let me go on a little longer. Just long enough, as a matter of fact, to speak of a Detroit who typifies what I've been writing about and something more besides.

Name: Howard Kennedy. **Profession:** Salesman. **Instrument:** Guitar, as successor to the banjo. **Special Quality:** Awareness. **Dividend:** Best chili this side of Spokane, Wash., where the formula originated in the mildred Bailey-Bing Crosby era.

All of which serves to identify a character, a character of the kind in which jazz specializes, in which American culture is rich, a kind to which I am much indebted for my own continuing enthusiasm for hot and cool, old jazz and new—the long line of descent and ascent and all the tumbles in-between which is our music.

WHAT KIND of character? One with wonderfully catholic tastes. Because he was a pro back in the days when to play jazz for a living was as unusual as driving an Isotta Fraschini, Howard necessarily loves the kind of music he used to plunk for Jean Goldkette, alongside Bix and the Dorseys, and the music he fretted later on for Lud Gluskin in Europe. Because he's still got the ear of a pro, Howard inevitably loves the kind of music the youngsters are playing around Detroit these days, fresh and fertile, and bop-to-date. Just as you might expect of such a musician, he doesn't put down any music of quality.

It was at a record-listening session at Howard's home in Detroit that I discovered again what a swinging musician Bix Beiderbecke was. Howard has an unusually fresh copy of *San*—a little less fresh now—to which we listened again and again, particularly for Bix's entrance. What a gust of wind he blows his way in with! It's the mark of a great jazzman, but not the mark which usually announces Bix, in print or in shellac.

It was at the same session that I discovered again what a fine jamming musician Art Tatum is, listening with Howard and family and friends to the recent set which brings Art and Roy Eldridge together. Some, at least, of the spirit of that wild Hollywood date of 1937 is in this recording—you'll remember it if you're a *bona fide* Tatum follower, that driving a performance of *With Plenty of Money and You* and the moving *Body and Soul* and *I've Got My Love to Keep Me Warm*, with Lloyd Reese on trumpet and Marshall Royal on clarinet.

ALL THE WAY through the evening, listening to all sorts of records—Basie and A Jam Session at Victor, Bix and Ella and, oh, a massive variety—all evening long, the mood was no mood but every one. The assumption implicit in the choice of records and the color of reminiscences was that jazz had size and still has, that there was room for a stadium-full of bands and soloists and singers and still is.

Now contrast this atmosphere of many atmospheres, this attitude of

many attitudes, this range of insight and breadth of outlook with another point of view, one that popped up at a lecture I delivered not so long after my visit to Howard's. It was from a questioner obviously *au courant*, alert to every newest wrinkle; she wanted to know what I thought of a recent piece in a Philadelphia jazz paper, or at least of one devastating judgment. "Brubeck," this Solomon among jazz critics said, "Brubeck is the Liberace of modern jazz." What did I think?

Can one think of a response to such a statement? Isn't the statement and one's natural reply more of the order of spleen or adrenalin, sheer emotion? AREN'T WE polishing them off just a little too fast nowadays? As soon as you hit the boxoffice, you're passe, you've had it; you have become a public nuisance, a hindrance to jazz, a has-been because you're a "have" (as opposed to a "have-not").

Isn't there a frightening sort of regression in such inept epigrams? Doesn't that sort of sophomoric dismissal of the musician who more than any other developed a large audience for experimental modern jazz remind you of the terrifying figures of the zoot-suited hipsters of 10 and 15 years ago? Don't you agree that the thinking of a Howard Kennedy is preferable to the feeling of the man who can come up with that immortal line, "Brubeck is the Liberace of modern jazz"?

Fortunately, I think the Universalists are in the majority. The days of warfare between the different schools of jazz are over, in spite of the assiduous efforts of the extremists in both camps (or rather, in all the camps, the 15 or 20 of them) to keep up the ridiculous wrangling. Most sensitive jazz listeners today have attuned their ears to general quality rather than to special period.

There is always the danger in a taste that runs to vast variety that apathy and indifference will set in. But there is a greater danger in the taste that is more a matter of addiction than discrimination and as much concerned with keeping up-to-date as the suppliers of milk and the publishers of daily newspapers: the danger that freshness will degenerate into mere novelty and the distinguished past in jazz become, in retrospect, nothing more than a poor preparation for the present. When and if that happens, I will make a run for it to Detroit, where, in at least one living room that I know of, sanity reigns and good jazz, of all kinds, is as plentiful as the chili.

Local Groups To Play At Providence Concert

Providence, R. I.—Three local modern jazz groups will appear at the first of a series of concerts to be presented by the Creative Workshop here April 18 at the Rhode Island School of Design.

Sponsors Tina Brill and Anna T. Ricciardi entitled the concert "Jazz Locale." They explained, "the jazz musician in Rhode Island is a victim of his environment (or his proximity to New York and Boston) and the jazz fan, in his quest for the music, completely ignores the fine sounds of the local groups in his search."

The Devil's Advocate

By Mason Sargent

Lament for April 15 and other Urban Joys: Composers Recordings, Inc., a much-needed company operated by and for contemporary composers, has issued its first two releases. The Randolph Singers, conducted by David Randolph, interpret a refreshing collection, *Lament for April 15 and other Modern American Madrigals*, all of which were written especially for them. The title threnody, written by retired New York bank president Avery Claflin, is a verbatim setting of the Income Tax instructions, and is ruefully humorous. Other composers present include Charles Mills, Halsey Stevens, Daniel Pinkham, Ulysses Kay, Kurt List, Judith Dvorkin, Edward Tatnall Canby, and Harman (Carter?) . . . The second set combines the late Marion Bauer's *Suite for String Orchestra and Prelude and Fugue for Flute and Strings* with Douglas Moore's *Farm Journal*. (CRI 12" LPs 101, 102). For a catalog and further information about this label's imaginative program, write Composers Recordings, Inc., 250 W. 57th St., New York 19, N. Y.

From Voodoo Drums to Montmartre: Recorded in Haiti are *The Voodoo Drums of Ti Roro* (Monogram 10" LP 830), that country's most renowned drummer and a constantly stirring polyrhythmist. An idiomatic sound and style in accordionizing that may be new to even Cliff Scholl is available in *Yuri Kazakov Plays the Bayan* (Angel 12" LP 65020). The bayan is a small, mellow Russian instrument long devoted to the kind of largely folk-based Russian melodies that are heard in this collection . . . An understandingly produced and moving (musically and spiritually) recording of *A Passover Seder with Jan Peerce* (Victor 12" LP LM-1971), should provide long-term enjoyment to non-Jews as well as Jews . . . A sharply expert and flaming set of *Songs and Dances of Andalusia: Los Gitanillos de Cadiz* is fine flamenco; and also, thank the gods, complete translations are included. (Elektra 12" LP EKL-103) . . . This same considerate company has an unpretentiously sung and multi-flavored set of *Songs of Mont-Marte* (Elektra 12" LP EKL-104) as performed by Suzanne Robert. Again, there are full texts and translations.

The Sound: The venerable Aeolian-Skinner organ works of Boston have fortunately issued four more volumes in their *The King of Instruments* series, a test for the soul of your hi-fi rig. The organists on Volumes V-VIII are Richard Purvis, Alec Wynton, Marilyn Mason, and Norman Coke-Jephcott. Purvis plays his own works; Wynton ranges from Bach and Sweelinck to Sowerby and Benjamin Britten; Miss Mason includes Bach and Aaron Copland, among others; while Coke-Jephcott has two of his own compositions in addition to others by Purcell, Bach, and Vierne. For further information, if you're an organophile, write Aeolian-Skinner, Boston 25, Mass.

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Tapes Assuming More Importance

By Robert Oakes Jordan

MAGNETIC TAPE records are assuming a greater importance in the recording field every month. Major improvements in the tape recorder, in magnetic recording tape, in the tape duplication equipment and methods, and finally in the tape playback equipment have brought a new high fidelity medium into practicality.

The most recent developments in high speed duplication of tape records has come in the equipment of the Ampex Corp., making practical the mass duplication of tape at a labor cost less than is involved in the conventional disc pressing process.

Pre-recorded tapes are still not priced as low as they might be due to the high bulk cost of the plastic tape itself. This cost is not "dreamed-up" by the bulk tape manufacturers, but rather reflects the high cost of the plastic film supplied to them by two or three of this country's plastic manufacturers. The added cost of the oxide coating, the slitting from a wide film into the familiar tape widths, and packaging are but a portion of the sale price.

IN THE RECENT past when pre-recorded tape records were new, the technical problems were manifold. Extremely high tape speeds caused minute air disturbances between the recording heads and the tape producing an attenuation of the signal. Ampex has designed new recording head structures and improved the frequency response of their high speed duplicators until they are the undisputed masters of the field.

The excellent pre-recorded tapes of 1955 are about the ultimate in high fidelity sound. The dual channel stereophonic tape records marketed recently will be the hit of the various audio shows this fall. Concertapes has issued the exceptionally well recorded and duplicated stereophonic tapes of the Fine Arts quartet, the John Halloran choir, and the Leonard Sorkin strings, and the startling demonstration recording called *Sound in the Round*, which has very little esthetic value to my way of hearing.

Livingston and Audio sphere have new issues of both jazz and classical which show great improvement over earlier issues. RCA has produced several excellent works with the Chicago Symphony and Dr. Fritz Reiner. All of these companies also produce equally good quality half-track copies of the same tapes.

EXCELLENT QUALITY traditional jazz pre-recorded stereophonic tapes have been issued by Atlantic and Empirical. In adding up the number of pre-recorded tapes available in both monaural and stereophonic, the number might run into several hundred. At present there are over 24 companies producing mass duplicated pre-recorded magnetic tape records. Those that I have mentioned are the tapes that we have reviewed and tested for their technical qualifications only. For a complete list of these companies and

Classics

DOWN BEAT

AVE MARIO: Mario Lanza of the magnificent lungs is back, and it is fascinating to observe how little artistic progress he has made from the day he was introduced, extravagantly billed as the greatest tenor since Caruso. He is still—and I'm afraid he always will be—200-plus pounds of raw material.

The worth of Lanza's big voice has always been a subject of controversy, and I feel I should state, before talking about his new albums, that my feelings about his new albums, that my feelings are. I prefer good singing to good voices, except when it's possible to have both. Lanza still reminds me of the ballplayer who tries to make every play look hard.

His newest album is the soundtrack from his forthcoming motion picture, *Serenade* (Victor LM-1996), containing arias and short pieces by Rossini, Verdi, Richard Strauss, Meyerbeer, Schubert, and the team of Nicholas Brodsky and Sammy Cahn. The latter pair contributed the title song and another called *My Destiny*, both of which are appallingly dull and very out of place in this anthology.

Even on the better selections, Mario's is still a voice on exhibition, effusive, conscious of itself, affected, physical, and melodramatic. Yet *Ave Maria* sits like a quiet gem on a small band amid the others of the hard-sell treatment. And there are flashes of excellence in *Di quella pira* from *Il Trovatore* and in a couple of duets with Lucia Albanese and Jean Fenn, namely *Dioti giocondi* from *Otello* and *O soave fanciulla* from *La Bohème*.

ANOTHER recent album, more evenly plotted than the other, is called *The Magic Mario*, and it is perhaps less an exhibition recital than the soundtrack (Victor LM-1943). On it Mario sings a smorgasbord from operettas and Broadway musicals, which are more nearly his metier than the true classical arias. If you like songs like *Make Believe*, *Softly As in a Morning Sunrise*, *When You're in Love*, *Wanting You* and that ilk, and especially if you're a Mario Lanza fan, you should find this rather toothsome.

Lily Pons is another exhibitor of uncommon voice, and she, too, is back, on an album entitled *Lily Pons Gala* celebrating the 25th anniversary of her debut in this country with the Met (Columbia ML-5073). The Pons fan—and, I am not one of them either—will find here all their favorites that Mme. Pons had made standards of:

their issues to date you might write to the Ampex Corp. in Redwood City, Calif.

(Ed. Note: Also available is the *Harrison Catalog of Recorded Tapes*, available free at 274 Madison Ave., New York, N. Y.)

If the rate of progress that pre-recorded tapes have made in the past two years continues, the high fidelity aspect of tape reproduction will be hard to beat. The esthetic reviews of these tapes will be printed in those sections of *Down Beat* also devoted to the various types of disc recordings.

The Bell Song from *Lakme*, *Je Suis Titania* from *Mignon*, *Una Voce Poco Fa* from *Barber of Seville*, and other *tours de force* for coloratura.

To me, hers is florid, decorative singing with too many trills, too much sweetness, and too little inspiration or soulfulness. It is just too itchy poo. But she, along with Lanza and her husband, Andre Kostelanetz (who backs her here on most of the selections), represents to millions of people all they can stand of classical music, and the album should be very saleable.

Recommended New Albums: Aaron Copland's *Music for Movies* (1942) and Kurt Weill's *Music for the Stage* (1935-50) performed by Arthur Winograd and the MGM Chamber Ensemble (MGM E-3334). Copland's incidental, impressionistic music for *The City, Of Mice and Men*, and *Our Town* has been splendidly reworked for concert purposes and is poetically and dramatically American. Weill did not live long enough to rework his music from *Lady in the Dark*, *Johnny Johnson*, and *Lost in the Stars* so it is presented very nearly in its original form with token editing by Winograd. His is hauntingly beautiful music with strong elements of jazz.

Also *British Band Classics* played by Frederick Fennell and the Eastman Symphonic Wind Ensemble (Mercury MG-40015) and containing Holst's *First Suite in E-Flat*, his *Second Suite in F*, and Vaughan Williams' *Toccata Marziale* and *Folk Song Suite*. These are representative pieces, stirring and modernistic, in a contemporary movement to write concert music, not marches, for military band. Williams' *Folk Song Suite* is especially attractive, and the sound engineering is very good.

—les

V-M Offers Discount On Tape Club Membership

Benton Harbor, Mich.—V-M Corporation and Livingston Electronics are working together in a promotion scheme whereby tape recorder purchasers may acquire a library of recorded tapes. The promotion will offer new owners of V-M tape machines a trial membership in Livingston's tape club, with a 25 percent allowance on tape repertoire.

For a \$1 introductory membership the consumer will receive a sampler reel—either monaural or stereophonic—a catalog of current repertoire, and the privilege of buying complete reels at the specified discount. The reels may be purchased either direct from Livingston or through stores at the same price.

Gwirtz Back In Biz

Hollywood—Irv Gwirtz, who previously headed two independent record companies, Musicraft and Diamond, is back in the disc business here. Label will bear the Diamond name and will enter jazz, pop, and r&b fields. Most notable of today's luminaries to start on the old Diamond label is Dean Martin. Jan August and Harry the Hipster Gibson were also recorded by Gwirtz.



Helen Backs Julie, Byrd; Not Eckstine

By Leonard Feather

In this world of ordinary singers, Helen Merrill stands out. Hers is no conventional Hit Parade voice, nor is it likely ever to degenerate into one, for she has a personality and attitude to match her mellow tones.

For Helen's *Blindfold Test* I used mostly singers who at present are relatively unknown to the general public. Because Helen is interested in jazz *per se* and is married to a talented tenor saxophonist (Aaron Sachs), I threw in a couple of instrumentals for ballast. Helen was given no information, either before or during the test, about the records played.

The Records

1. Lucy Reed. *It's All Right with Me* (Fantasy). Dick Marx, Piano; Johnny Frigo, bass.

Hmm. I like this singer very much; I'd like to hear more of her. I don't think I know who she is. I have one comment, though; I cannot seem to feel this song at that very slow tempo. Perhaps it might be all right at that tempo if it were handled in a less morbid fashion; but to me there's a certain feeling to it here that makes it a little too sad for what the lyrics have to say. I don't think it was meant to be a morbid kind of song. I'll give it three stars for the singer, not for her approach to the song. The accompanist is very fine, but he could have used a little more support; I didn't notice the bass player particularly.

2. Gigi Gryce. *Social Call* (Signal). Gryce, alto; Ernestine Anderson, vocal; comp. Jon Hendricks.

Well, again I'm going to have to express ignorance; I don't know who the singer is . . . I'll take a stab at it, though, and say it might be Morgana King. I probably stabbed wrong. Whoever it is, I like her very much, and I'd like to hear a lot more of her. The arrangement was very cute . . . the alto player I seemed to recognize, and yet I can't name him. Could be Cannonball, but I'm not going to say. It's a very cute tune; I'd give it four stars.

3. Billy Eckstine. *Grapevine* (Victor).

I'm afraid I'm going to have to . . . well, first, I know who the singer is this time: it's Billy Eckstine. I wish I were mistaken on that, though. I'm going to have to quote Miles Davis here, and say that Billy Eckstine, who is one of my very favorite singers, should perhaps listen more to what Frank Sinatra is doing instead of trying to get that hit so frantically. If he does get the hit I'll be very happy, because I think he deserves it; however, I'm going to give him two stars, hoping that maybe this little "needle" will further help him to choose better tunes for his record dates. Two stars, only for Billy Eckstine, not for the tune; nothing otherwise.



Helen Merrill

4. Julie London. *Motherless Child* (Bethlehem). Buddy Collette, alto flute.

That's Julie London. I like Julie very much; I saw her at the Cameo and there's a certain freshness and sincerity about her approach that I like. I don't know quite what to say about this record. This particular tune, I believe, requires just a little more musical or interpretive maturity than was given it here. The arrangement was fair; when it started out it sounded very good, I liked the flutist's sound very much; but it ended up wrong somehow. I'll give it three stars, though, 'cause I like Julie.

5. Zoot Sims. *Down at the Loft* (Dawn). John Williams, comp. & piano; Bob Brookmeyer, trombone; Gus Johnson, drums.

I think I'm going to be stuck on this one, unless it's the Seldon Powell group. I haven't had much chance to listen to records lately. As a whole I didn't particularly care for the record; I thought the balance was very poor, the drums came through much too loud. I can't decide whether he's playing that way or whether it was just poorly recorded. Too much cymbal. It was all kind of ordinary; everybody did what they had to do, competently, nothing outstanding happened. About three stars, I guess.

6. Betty Bennett. *Island in the West Indies* (Atlantic). Andre Previn, arr. & cond.; comp. Ira Gershwin-Vernon Duke. Frank Rosolino, trombone.

Once again I don't know who the girl is; however, I'd guess that she is somebody who's done a lot of band singing, because her approach is kind of—well, there's nothing very individual about it. She sings well, but in a kind of ordinary fashion. The song is a cute novelty; not bad. I think this is a west coast group, with Milt Bernhart on trombone. The arrangement was very cute; the whole thing had a west coast feel to me. Can I give two and a half stars? Okay.

7. Elvis Presley. *Mystery Train* (Victor).

Do I have to hear this all the way through? . . . I'm sitting here laughing and enjoying myself, so I can't in all honesty give it no stars; I must have gotten something from it, though I don't know what. For the laughter that it gave me, I ought to give it a star or two. I don't know who it is. His approach to this kind of music doesn't offend me, I must say; because it's obviously sincere. This is the way he feels about music. So maybe I should give it two stars, mainly because I don't understand this kind of music.

8. Toni Harper. *Just a Sittin' and a Rockin'* (Verve). Oscar Peterson, piano; Herb Ellis, guitar. Comp. Duke Ellington.

I don't know who this is . . . she reminds me a little of Ella, which led me to believe at first that it might have been Ann Richards, who sounds a little like Ella; but then as it went along I realized that it wasn't. But I've heard only one side of Ann's so I can't be sure. The accompaniment was good; I'd give this three stars. I'd have to hear more of this singer before I commit myself any further about her.

9. Donald Byrd. *Long Green* (Savoy). Byrd, trumpet; Frank Foster, tenor; Hank Jones, piano; Paul Chambers, bass; Kenny Clarke, drums.

All the instrumentalists on this were very good. No complaints about any of them; but the tempo was a little too fast. I'm fascinated that they were even able to play at all at that tempo, which would seem to indicate that they were more than just average musicians. The trumpet player, to me, was the outstanding individual; he played very, very well. The tenor player is a good musician, though I got the feeling this was just a little too fast for him. The bass player, whoever he is, is very fine. I'd give this four stars; not that I think the record is that great, but they're all so good individually.

Afterthoughts by Helen

I would have given five stars to anything by any of the established greats. Like Ella . . . Sarah . . . although Sarah isn't quite old enough to be one of the "established" ones. Peggy Lee I think is a fine artist . . . Billie Holiday . . . people like that I would automatically have given five stars on the first note, because I don't think the younger people like myself are in a position to pass judgment on people like that.

As for the men, there's been a real shortage, for some reason. I guess Sinatra would be one that I would have respect for; and I enjoy Joe Williams very much. I would like to include Billy Eckstine if he'd make some good records, but with the kind of things he's been putting out I can't honestly say I like him any longer.

Strictly Ad Lib

(Jumped from Page 5)

Chicago

ON STAGE: The Starlite Drive-In theater is innovating open-air stage-shows come April 27 throughout the summer as a competitive measure. First show will spotlight Nick Noble, the Hilltoppers, and Penny Smith, wife of disc jockey Jim Lounsbury, who will emcee and conduct the ork . . . Tony Martin is winding up his annual date at the Chez Paree, with Danny Thomas following . . . Pop recording artist Betty Madigan headlines the Palmer House for four weeks starting April 19, one of the room's more unusual bookings . . . The Black Orchid, now operating sans minimum and cover, has Felicia Sanders back in the main room, with Prof. Irwin Corey and accordionist Tommy Gumina featured.

Audrey Morris is the top name among the several keyboarding song-stylists at the new intimacy in the Churchill hotel . . . Linn Burton's Steak House is finally making its show policy click with Charley Chaney and a buxom thrush billed only as Julie . . . Newcomer Luis Torrens headlines Calypso Caravan at the Blue Angel. Also featured are singer-dancer Carl McCleverty, primitive dancer Marianne, and John McCleverty's Calypso band . . . Jean Fardulli, Blue Angel owner, now doubles as Calypso impresario of the Malayan Room in Miami Beach, Fla.

JAZZ, CHICAGO-STYLE: The Calvin Jackson quartet has settled down at the London House for the remainder of April. Marian McPartland's trio tentatively is set to follow . . . At the Blue Note, Ray McKinley's small group featuring clarinetist Peanuts Hucko, plus Pia Beck and trio, wind up on April 22. Shorty Rogers Quintet and the Modern Jazz Quartet open on April 25 for a fortnight, and the George Shearing quintet takes over on May 9 . . . Pee Wee Irwin and his Dixielanders follow the Shelly Manne quintet into the Preview on April 18. Three weeks later, on May 9, the Dukes of Dixieland return for 20 weeks.

Lester Young takes over the Beehive on April 20 . . . Jan sessions held Sunday afternoons and Monday nights at the Abstract lounge . . . Jazz accordionist Leon Sash now being booked by McConkey. Sash's unit includes Ted Robinson, flute-clarinet-tenor; Roger Tory, drums; Leon's wife, Lee Morgan, bass.

Hollywood

JAZZNOTES: Shorty Rogers takes Gary Frommer to Chi's Blue Note for April 25 opening instead of Philly Joe Jones as previously planned. Lou Levy will fill the piano chair . . . Zardi's set to leap with the Count Basie band and Joe Williams the 20th . . . Down the street at Jazz City it's the J. J. Johnson and Kai Winding quintet that's causing all the furor . . . On Eighth St. Teddy Buckner and crew dispense down home two-beat at Happy Koomer's 400 Club.

Sax battle between Bumps Meyers and Brother Woodman is highspot of

nightly festivities at Glendale's Mel-o-dee . . . Most recent triumph of Howard Rumsey's Lighthouse All-Stars was April 15th visit by NBC's Wide, Wide World to the Hermosa jazzspot.

AIRNOTE: DeeJay Don Clark is running weekly contests, winners of which are guest producers on his West Coast Jazz show, Sundays noon, KPOP (1020 on dial).

ADDED NOTES: The Tiffany's Jack Tucker is dickering with a big, BIG name (he won't say who) to open soon . . . Red Norvo trio sunning in Palm Springs between sets at Jimmy Van Heusen's Desert Inn Piano Lounge . . . Chicago tenor man Al Chitgian is Earle (Big Top) Bruce's newest find and can be dug 'most any night at the Sunset & Serrano biergarten . . . Billy Eckstine's Crescendo date was last booking prior to current Europe jaunt . . . KOWL deejay Lionel (Chico) Sesma is taking over the Hollywood Palladium April 29 for gigantic Latin bash . . . Billy May will do the book for Yma Sumac's next Capitol LP to be cut this month.

TELENOTES: Newest KRCA remote (Tuesdays at 6:15 p. m.) emanates from Wallich's Music City, with jocks Dick Whittinghill and Alex Cooper spinning new sides and chatting with the artists . . . The Helen O'Connell Show is another of KRCA's music-slanted early eve programs. The former Jimmy Dorsey vocalist goes on-camera Mondays at 6:15 . . . Benny Carter recent guest on KNXT's Words About Music. He brought along a new song and it's a lulu.

DOTTED NOTES: Drummer Rick

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CHICAGO 14, ILL.

Jones takes his quartet into the **Guys & Bolls** after long time at the Redwood Room. Rick is finalizing plans for the **Warne Marsh** and **Herb Geller** units to hit the Orient shortly . . . **Herb Jeffries** returns to the Crescendo the 20th . . . **Steve White** quintet, with **Harry Babasin**; **Don Overberg**, guitar; **Don Heath**, drums; **Bob Harrington**, piano, played three Palm Springs teenage dances over Easter.

WAXED NOTES: Jimmy Giuffre's first album for Atlantic is all clarinet in varied moods . . . **Buddy Childers** finished final editing on his new quartet album for Liberty, which uses novel twist of two successive take of the same blues.

—tynan

San Francisco

Poor attendance may cause the cancellation of the **Rudy Salvini** big band appearances . . . **Les Brown** drew less than 1,000 paid at the Sands in Oakland in March . . . **Dave Van Kreidt** now teaching a course in the history of jazz at the Marina Adult school . . . **Sarah Vaughan** heading a concert group consisting of **Dave Brubeck**, the **Hi-Los**, **Red Norvo**, and **Buddy DeFranco** in Oakland April 14. This is the first time in ages a show has played Oakland and not San Francisco . . . **Jack Minger** heading a small group at The Cellar.

The Gateway Singers, folk music group at the hungry i, have signed with Decca . . . **Johnny Maddox** did a mild two weeks at the Black Hawk . . . **Paul Desmond** has recorded another LP for Fantasy . . . **Vince Guaraldi** cut another LP for Fantasy

while home on a vacation from the **Woody Herman** band.

George Lewis set to replace **Kid Ory** this month at the Tin Angel . . . **Marty Paich** now the accompanist for **Dorothy Dandridge** . . . **Sylvia Syms** signed for her first west coast date on piano and Hawk April 17 . . . **Tiny Crump** and **Freddy Higuerra** now on piano and drums with the **Bob Scobey** band. **Lizzie Miles** celebrated her 61st birthday recently by singing as per usual with the Scobey band.

—ralph j. gleason

Las Vegas

The Thunderbird's big push is on the **Four Lads**, who follow **Allan Jones** . . . Choreographer **Gayle Robbins** of the T'Bird is having her tune, **Lonely Love**, published by Southern Music, and it looks like Decca will put **Ralph Young** on it. Ralph just finished a two months stand at the Bird lounge . . . **Margaret Whiting's** new backgrounds scored by **Buddy Bregman**. Her Flamingo routine was set by **Gene Nash** of the New Frontier's revusical, **Hooray for Life** . . . **Libera** splits his month contract for '56 at the Riviera, entering April 25 for a fortnight in celebration of the hotel's first anni, and fills the other two weeks later on.

Following **Johnnie Ray** at the Desert Inn, it's **Jane Froman** until June 5 . . . Then the **McGuire Sisters** make their Vegas bow here . . . **Eartha Kitt** busied herself during the five-week El Rancho stint by writing a murder mystery titled **Hullia**. The **Eartha** autobiog is as yet untitled, but will be in the stalls by late summer . . . Mob scene at the

Sahara's Casbar, where the **Mary Kaye Trio** and **Louis Prima-Keely Smith** hold forth . . . **Hazel Scott** is on the bill with **Duke Ellington** at the Flamingo starting May 10.

—bill willard

New Orleans

Count Basie and 16 men came swinging into New Orleans for a one-niter the third Sunday of March. Promoter **Rip Roberts** brought them into the Union Labor hall, which is probably still echoing with some of the most exciting sounds to hit town in several moons . . . Atlantic executives **Ahmet Ertegun** and **Jerry Wexler** here to record **Guitar Slim** for their r&b catalog, lauding the high quality "blues" to be heard here in all their authenticity . . . **Paul Gayten**, who leads his quartet from the piano at the Brass Rail, gave us a delightful surprise late one recent morning when he switched from the r&b usually requested by most of the patrons to a swinging and dextrous rendition of **Warsaw Concerto**. This should happen more often! . . . Those in-the-wee-small-hours jam sessions at **Danny's Inferno** catching much fire from the swinging alto of **John (Mouse) Abatto** — who also plays formidable piano.

Sophie Tucker was the third show-business veteran in a row to headline the Roosevelt's Blue Room floorshow. At this writing the **David Carroll** orchestra was scheduled for simultaneous booking for the dance-minded . . . Tenor man **Charlie Mays** joined **The Characters**, musical and comedy group, when they moved on from the Dream

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—Gene Krupa

room to fill a series of other dates in the south and midwest . . . The Ink Spots followed Georgie Shaw into Carl Liller's lounge . . . Trumpet man
—dick martin

Boston

Count Basic, Louis Armstrong's All-Stars, and Sarah Vaughan have been signed by George Wein for this summer's Newport Jazz festival . . . Duke Ellington, with Johnny Hodges back in the fold, livened a week at Storyville. Duke was followed by Erroll Garner, with Hamp Hawes, Oscar Peterson, and Shelly Manne coming along . . . Herb Pomeroy's wailing big band punching out Tuesday night concerts at the Stable . . . Jay Migliori rehearsing a seven-piece combo with himself on tenor, and including Joe Ciavardone on trombone and John Neves on bass . . . The McGuire Sisters chirping at Blinstrub's.

—dom cerulli

Detroit

Ed Sarkisian reports a healthy jump in business at the Rouge lounge during the recent Calvin Jackson quintet appearance. Gene Krupa brought his trio in for one week with equally successful results. At this writing there is a strong possibility that the Modern Jazz Quartet may be booked for a return within the month. Sarkisian is also planning another Masonic concert after the success of his recent Dave Brubeck booking. The Australian Jazz Quartet will do the headlining this time.

Art Tatum and his trio returned to

Baker's Keyboard lounge April 2 for two weeks, with the Jonah Jones quartet scheduled to follow to April 30, when the Johnny Smith quartet and Beverly Kenny take over . . . Buddy Greco puts in an appearance at the Crest lounge for two weeks beginning April 27, with Turk Murphy taking over for another month-long stay May 15.

—jim dunbar

Montreal

The Esquire Showbar drawing good crowds with regularity, all as a result of their rock and roll policy, which recently included Frank Motley and his "Motley Crew." Frank plays two trumpets simultaneously as his claim to fame. He shared the bandstand with Hal (Cornbread Singer's band . . . Held over at the Cafe New Orleans for a second week was Florian Zabach, Gordie Fleming, one of our town's best jazzmen, was a featured act there during the second week . . . Henrietta Carrick is back at the Chic 'N Coop playing the Hammond organ.

The Jon Re trio is at the Beaver cafe. They're one of French Canada's best known recording groups . . . Guy Mitchell and Jeri Southern joined the growing ranks of American singers who have guested on CBC-TV, in March. Consensus in Jeri's case was that she would have been displayed to better advantage audio wise if someone had understood her soft intimate style and permitted her to work with a floor mike instead of a far off mike on an overhead boom.

Bill Perkins

(Jumped from Page 13)

25-years-old before he decided to take the big leap. This is late indeed in a profession where training usually begins in high school and, in many cases, you're a veteran sideman by the time you've reached the mid-20s.

Despite the fact that Bill's mature development has been in big bands, it is being widely felt now that he is at his best, more at ease playing in small groups. His debut last year on Pacific Jazz Records with the Bud Shank quintet seemed to bear this out. Additional verification of this is expected to evidence itself on the release of his latest dates for Pacific with small groups including John Lewis, Chico Hamilton, Percy Heath, Jimmy Hall, etc.

A very serious, shy personality, Perkins feels that the sound of his horn is most important. He admires Pres and Getz very much, yet does not wish to follow in their footsteps too closely, feeling that what he's got to say is better stated his own way.

Teddy Charles Tentet In City College Concert

New York—The City College of New York Jazz club is presenting the Teddy Charles tentet in concert April 27 at the Joan of Arc Junior High School, 154 W. 93rd St., New York. Charles hopes to get most of the musicians who recently recorded an Atlantic LP under his name with an instrumentation of 10.

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Paul Nero

(Jumped from Page 15)

street, ALL our new music is coming from this side of the Rockies, and I'll let him figure out why.

So this all led to the organizing of my group, the Hi-Fiddles. If the trend in modern jazz to blend the classical forms with the musical idioms of our culture, how more apropos can we get than to use the oldest "combo" in existence—the string quartet?

For obvious reasons, we use a rhythm section and, I'm happy to say, the result is a logical conclusion to the whole movement.

It was a matter of a few local phone calls to garner the leading writers in this field, and I was most impressed and honored that, to a man, they reacted most enthusiastically to the idea. Certainly it is no small coup to commission Shorty Rogers, Jack Montrose, Bob Cooper, Jimmy Giuffre, Frank Comstock, Marty Paich, Dave Raksin, and Ruby Raksin to write something for a new group and have them all accept with enthusiasm. It was also a fabulous stroke of luck to be able to find four string players who were flexible enough to conform to the new demands imposed on them.

Les Brown was inadvertently responsible for this. During a "five" on one of the Bob Hope TV shows, the idea was proposed to the string section and this is the group.

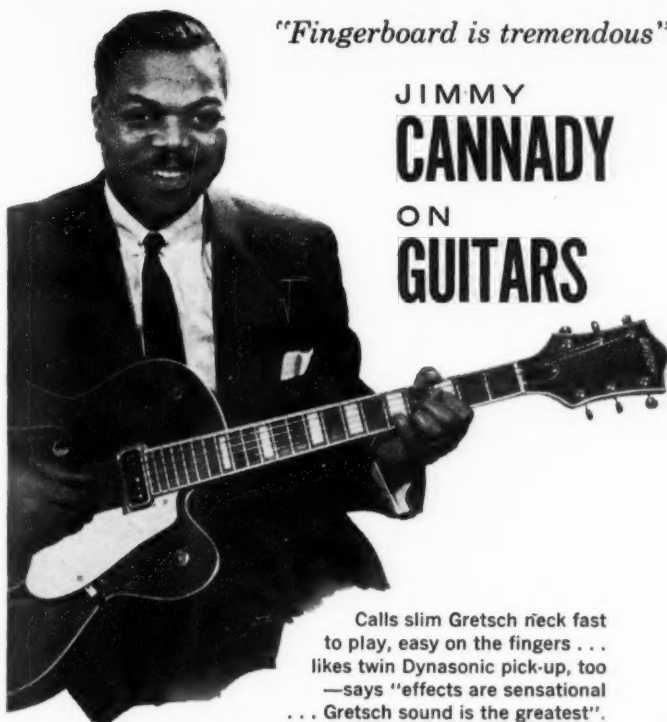
GERRY VINCI has always shown an interest in jazz and by combining his legitimate facility with a well-developed feel and a great ability to blend with the group, plays the second fiddle book. Stan Harris got his jazz background when he did his army service with the Glenn Miller air force band and picked up the necessary conception which makes him invaluable as the violist in the group. Paul Bergstrom, by coincidence a fellow student at Curtis, where he studied cello with Felix Salmond, was forced by economic necessity to pick up on a more commercial instrument than the cello and became an outstanding dance band bass player, which he plays even today.

So there we are! With the addition of a very high-class rhythm section (Bobby Gibbons, guitar; Rolly Bundock, bass; Milt Holland, drums) we're all set to wail.

Naturally, I hope that this group is accepted by the public. But even if we fall short of this mark, it doesn't matter too much. The important thing to me is that we're trying something new in music—the combination of modern jazz writing with the string quartet. And we are having a ball playing it.

Kenton Plans One-Niters

New York—Upon his return from Europe, Stan Kenton and his band will travel cross country on a road of extensive one-niters. Set so far is a May 17 date in Mahanoy City, Penn. followed by a string of dates in the east, northeast, and midwest to June 8. Kenton will be at the Blue Note in Chicago June 13-24. From June 25 to July 29, the band will tour the midwest.



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BERKLEE NEWS ITEMS

Former Berklee student **Quincy Jones**, with over 300 jazz sides to his credit, an assignment to re-write the entire book for the Dizzy Gillespie band, and a new position as staff arranger for ABC-Paramount Records, is probably the country's busiest arranger. . . . Berklee student **Bill Courtney**, vocalist-arranger, and the Four Esquires recently signed to a long term contract by Cadence Records. . . . **Charlie Mariano**, one of Berklee's outstanding alumni, being featured with his own group on Bethlehem Records. Charlie's fine jazz alto work may also be heard with the Stan Kenton band. . . . **Toshiko Akiyoshi**, sensational young Japanese pianist, is showing wonderful progress in her first few weeks at Berklee School. Look for Toshiko to be turning out some great arrangements in the near future. . . . April 28 date definitely set for this year's Berklee School concert, which promises to be one of the greatest yet. Concert will highlight diversified phases of music from classical saxophone quartets under Joe Viola, to modern big band jazz under the direction of Herb Pomeroy. . . .

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Feather's Nest

By Leonard Feather

TWO EVENTS in recent weeks have given further strength to my thesis concerning the correct qualifications for a jazz critic.

Before discussing the first, let me say immediately that it concerns the most important technical book about jazz ever published, Andre Hodeir's *Jazz: Its Evolution And Essence* (289 pp., Grove Press \$3.50). (Nat wrote about it when it was published in France.)

Unless you are able to read music and are thoroughly familiar with the sight as well as the sound of jazz, you will not be able to derive more than a segment of the value of this work; but even so, I recommend it unequivocally on the strength of the passages that you will be able to understand.

Hodeir (pronounced oh-dair) is a 35-year-old violinist and composer-arranger who has worked with and for many of the leading jazzmen in France, among them Django Reinhardt, James Moody, Bernard Peiffer, and Don Byas. He has seen jazz from the inside looking out. His book is a collection of essays from esthetic and technical standpoints. In the very first chapter (written a couple of years ago) he lights on the proposition made recently in this column: "Since jazz musicians have shown little taste for writing and often lack general culture, the task of enlightening jazz fans has fallen to other amateurs. The criticism of these self-styled 'specialists' is responsible for the establishment of a rather fanciful scale of values."

AND HE ADDS, "How could certain kinds of perfection that are purely musical in nature make any impression on an ear that is incapable of recognizing Mezzrow's wrong notes?"

The body of the book comprises a chapter apiece on Blues And Military Marches (an analysis of the African and European origins); eight records of the old Armstrong Hot Five; the trombone style of Dickie Wells; the Ellington record of *Concerto for Cootie*, masterfully dissected; Charlie Parker and the Bop Movement; Miles Davis and the Cool Tendency, etc.

One can disagree with some of Hodeir's conclusions on non-technical levels, or on social and anthropological points; I happen to take issue violently with a few of the inferences he draws. But the all-important message of this book lies in its ability to determine, more than you might have thought it possible for any other human being to determine, what is in an improvising musician's mind, why he plays this note instead of that, why he places it or accents it as he does, and why the result is conducive to the creation of good or bad jazz.

HOW REFRESHING it is to see a Charlie Parker blues solo and a Mezzrow blues solo on adjacent pages, with a bar-for-bar explanation of what makes the first an illustration of genius and the second a work, to quote Hodeir, of "melodic indigence!" How much more valuable this is than all the millions of words that have been spilled for 25 years by Hodeir's musically semi-illiterate predecessors!

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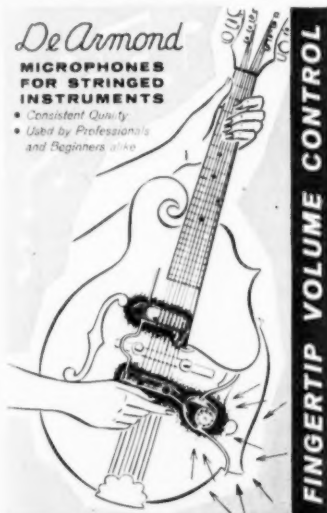
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estimate of critical criteria was the appearance, in the *Metronome* year-book *Jazz 1956*, of a dozen answers from musicians who had been requested to name, with reasons, their favorite Charlie Parker record.

All but one of them did the obvious, logical thing: they rained showers of pretty adjectives on Bird's memory, picked their record and groped for phrases to describe their feelings, even as the critics do. They called him fluent and sensitive and beautiful and an emperor and an explorer and a pioneer, but they never for one moment showed you why. They proved that while a good critic should be a good musician, the converse is not necessarily true. But I'm sure if they had thought it through a little further, several of them would better have shown their qualifications, since to my knowledge they are all among the more articulate of today's jazzmen.

The one exception was the musician who didn't follow this simple road. Taking a four-bar solo break from one of Bird's recorded versions of *Night in Tunisia*, Tony Scott showed the music and explained the relationship of Bird's notes to the implied chord pattern of the break; his use of tonal buildup, of tension and release, and a score of other details—all with the music right there on the paper so you could see what he meant and why he has for Parker the respect that all the other musicians failed adequately to explain.

This makes sense. This is the only true jazz criticism, and if you have followed the columns by Bill Russo and Jerry Mulvihill in our *Up Beat* supplements you already know what I mean. If you can't follow them, take a correspondence course with Bill or a local course with some qualified jazz teacher until you find that you can. You'll be surprised how much more you can get out of jazz—and out of such admirable texts as the work of men like Andre Hodeir.

(Note: An analysis of the mail in response to my "20 Questions" column will start in the issue dated May 30.)

'Jazzbo' Signs With Bethlehem Records

New York—Al (Jazzbo) Collins, WRCA's jazz voice and quondam spinner of idiomatic urban tales, has signed with Bethlehem Records for three years and a minimum of 24 sides a year. At presstime, plans for his first album had not yet been set, though there was talk of a collection of Hoagy Carmichael tunes and/or a new version of a famed American "folk" opera that would also include other Bethlehem talent.

Collins also expects to go out on the road for short treks with a jazz package show. The show, *Al (Jazzbo) Collins Presents*, is managed by Major Artists and will be booked by the Associated Booking Corp.

Major Artists is headed by Jim Tyson, former manager of Tommy Dorsey. Collins also has a new WRCA show from 5:30 to 6 p.m. Monday through Friday on which he plays big band records with the accent on jazz.

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Filmland Up Beat

DOWN
BEAT

By Hal Holly

MUSICOMMENT ON CURRENT PIX: *Serenade* (Mario Lanza, Joan Fontaine, Vincent Price, Sarita Montiel). Lanza makes a successful film comeback in a screenplay bearing slight resemblance to the James M. Cain novel from which the title, and little else, was taken. In the novel, the hero was an American opera star who had man trouble. In this version, he is a Mexican singer who has woman trouble. He goes into a funk and hits the skids when the hard hearted siren (Joan Fontaine) who has been toying with his heart doesn't even show up for his debut at the Met. However, Warner Brothers tradition has him find true love (Sarita Montiel) in his Warner Colorful Mexican homeland, and it takes him only an hour or so of operatic samplings to sing his way back to fame and fortune. The samplings, for a change, are not the same old operatic warhorses. They include some of the less familiar (to the general public) excerpts from *Othello*, *Il Trovatore*, *La Boheme*, *Der Rosenkavalier*, *Don Giovanni*, etc., plus two strong new ballads, *Serenade* and *My Destiny*, tailored to Lanza by Nick Brodsky (music) and Sammy Cahn (lyrics). Lanza, a good performer when under—and taking—competent direction, such as he had here, gives *Serenade*, which is weak story-wise, whatever punch it has.

Rock Around the Clock (Bill Haley & combo, Lisa Gae, Johnny Johnston, Alan Freed, plus The Platters, and combos of Freddy Bell, Ernie Freeman, and Tony Martinez). The story, in which Haley, with his "rock and roll music," sparks a revival of the currently limpid dance business, has considerable credibility. The featured musical attractions perform the records that won them their teenage and jukebox followings. A rather surprisingly bright and unpretentious little film musical that for entertainment outdoes many of Hollywood's gaudily expensive supercinematic extravaganzas.

ON AND OFF THE BEAT: Filmworld's tunesmiths are jeering at the Academy's Oscar-winning song, *Love Is a Many-Splendored Thing*, mumbling and moaning that the melody is a neat twisting of the *One Fine Day* aria from *Madame Butterfly*. Who's caring? Certainly not Puccini, always a favorite hunting ground for Tin Pan Alleycats. It was certainly a better song than many Academy winners of recent years—and the important thing is what it did for the picture, emotionally—and promotionally.

Art Mooney and band were due to arrive at MGM April 1 for featured spot in *The Opposite Sex* (June Allyson, Dolores Gray, Ann Miller), upcoming musical version of *The Women*, in which Harry James also has featured spot doing a turn with his trumpet.

Add musical biofilms for 1956: *The Best Things in Life Are Free*, in which Gordon MacRae, Dan Dailey, and Acad winner Ernie Borgnine will portray DeSylva, Brown, and Henderson, successful songwriting combine of the '20s. *Sheree North* will supply the sex interest.

Nat Cole will do his most interesting movie role to date in Universal-International's *Istanbul*. He'll have speaking part as friend of star Errol Flynn and as pianist-entertainer in an Istanbul hotspot. Recalls the late *Dooley Wilson's* *Casablanca* role of the early wartime years. And the Near East is again the international hotspot it was then.

Revitalized RKO, with a scad of musical movies on this year's schedule, including the *Ben Bernie* biofilm (for which they want Perry Como) and the first *Debbie Reynolds-Eddie Fisher* co-starrer, is also planning something called *Jazzbo Jones* (wow!), purportedly a story about a famous white New Orleans trumpet man.

Doris Day is back at her alma mater, Warner Brothers, for film version of *Pajama Game*. And as start of *The Helen Morgan Story*, originally purchased by Warners as a D. Day starring opus, has been postponed, don't be surprised if Doris draws the title role after all.

Frank Sinatra, whose comeback started at Columbia in *From Here to Eternity*, returns to Columbia for the lead in *Pal Joey*, another *Rodgers & Hammerstein* work. This is another one FS has been after for years, but due to his many prior commitments, filming is unlikely to start for months. He will again be teamed with *Kim Novak*.

Radio And Video

By Jack Mabley

THERE PROBABLY ARE a number of items this week which will have more fascination for this magazine's readers than the news that Mickey Mouse is murdering Howdy Doody and Pinky Lee in the ratings.

Howdy, that lovable puppet, is moving to morning time after anchoring NBC's afternoon shows since the dawn of television, and Pinky, burlesque's gift to America's kids, is just evaporating from TV, according to latest dispatches from the front. Neither can stand the competition of Mickey Mouse.



Mabley

So what? So nothing this year or next, but I am thinking of 10 years from now, when the youthful tastes that Walt Disney is helping guide to maturity will be making themselves felt in the music market and at boxoffice windows and in adult TV and radio programming.

It is my impression that the excuse for the abominable standards of today's popular music is the teenagers' demand for it. Where did they get such awful taste? Maybe you can write off juvenile delinquency and drag racing, but what excuse have they for rock and Eddie My Lu-huv?

Well, write off the whole works for this generation and think about the next one. Getting back to Mickey and Pinky and Howdy, I can see an answer to a question which has bothered me since the day Howdy Doody came on the network. Is television going to program down to the so-called masses and debase our entire culture, or is the basic good sense and intelligence of the American people going to bring television up to its level?

IS THE ANSWER coming from the kids? They have turned from Howdy Doody, the musical standards of which are set by Clarabelle's horn and Bob Smith's piano playing, and have adopted Disney, whose product is not only intelligent and in good taste, but contains a measure of sophistication even for adult standards.

When music does enter into the Disney shows it has integrity. He frequently teaches the kids about music and instruments. The humor in the cartoons is strong and clean enough to entertain simultaneously the naive child and the worldly adult. The adventure films are the children's adventure classics of this age, and the nature films give the kids more education in an hour than their fathers got out of books in a year.

The triumph of Mickey over Howdy is significant. The kids who will be in their late teens 10 years from now are developing clean, honest tastes. It is going to take a lot to entertain them as they grow up. They will have had a dozen, 15 solid years of television entertainment. They will have seen every comedian and heard every singer and been exposed to every dramatic plot and every comedy situation—countless times.

I don't think that gimmicks and fads in music or any other form of art are going to be enough to hold their attention. The art is going to have to be honest, fairly intelligent, and imaginative.

THERE ISN'T MUCH DOUBT that the quality of television programs is improving at a far faster pace than radio or movies ever knew.

Whether TV is elevating the public's tastes, as NBC's Pat Weaver would have you believe, or whether the public is forcing TV to upgrade its product is an academic question. The important fact is it's getting better.

I look for evidence not in the Sunday afternoon showcase, which is the network's *Kulture Korner*, but in the nighttime Class A high price time which has the big audiences. The plays are better. The spectaculars have improved (Elsa Lancaster instead of Betty Grable on the Chrysler Thursday night show). The half-hour filmed shows are a little less vapid than they used to be.

Television still ranks as one of the curses of our present civilization, but as long as it can't be uninvented and we have to live with it, TV at least seems to be going in the right direction.

Pell Mell

By Dave Pell

BANDS are coming back . . . or so many hired publicity men will have you believe. Why aren't the people that patronize ballrooms believing this? Why are they staying away in droves and what's the answer to it? I don't think anybody could answer this question; the only thing we try to do is offer a suggestion now and then.

Jazz in its present form has found new life and prosperity these last few years, and instead of business decreasing, things look better all the time. Most of the clubs around the country are doing good business, better groups are touring, making each attraction stronger. The LP record business has hit a new high this last year, and a big percentage of it has been the jazz LP.

Ballroom operators have been going along with DOLA, the new organization dedicated to the promotion of dance bands, and are on the right track if the plans ever materialize. The Palladium in Hollywood, one of the top ballrooms still operating a big band policy, has come up with a solution that I for one am very happy to see.

ALONG WITH their name band attraction, they have booked top jazz groups as added attractions. Knowing that the college and high school trade is the backbone of their business, they have begun to cater to these people by giving them jazz in the ballrooms. Heretofore jazz was only presented in concert form, in a night club, or on records.

The Palladium has used Dave Brubeck as the added attraction on New Year's Eve with tremendous success. Gerry Mulligan, Chet Baker, and my Octet are booked to play there in the near future. Ever since I left the Les Brown band six months ago, I have been successfully booking the octet not only in the jazz clubs, such as Zardi's and Jazz City, but at more proms and big college dances than any other group in town.

I'm sure that the reason for our success is due to the fact that the people buying our records realize that they can dance to this music. It has opened a whole new concept for the schools on the west coast.

DURING the dance I usually ask the crowd to come up to the bandstand and we put on a small concert. I can then feature the instrumentalists that make the group interesting listening. After all, bands like Les Brown, Ray Anthony, and Tommy Dorsey have done this for years. When our show is over, after a short intermission, dance music is the order of the day. I'll grant you that tempos have to be a bit different than some of our recordings, but like the dance bands, the last tune in the set can be pretty bright. And if the tempo isn't too fast, they'll dance to that also.

I'm sure that this is the right direction, and even if it won't bring people back to the ballrooms, I know how it can go over at colleges. If that's where education is fostered, let's educate them to the pure native culture of jazz, and the fact that they can dance to it.



RAY NOBLE (right) discusses a New Orleans blues passage with Mannie Klein (left) and Matt Matlock (center) during the rehearsal for the CBS Radio Workshop recent presentation of *Legend of Jimmy Blue Eyes*. Noble composed and conducted the music for the broadcast using a six-man blues group including, in addition to Klein and Matlock, Nat Farber, Larry Breen, Tom Peterson, and Sammy Weiss.

Local 47 Insurgents Oust Paul, Grab New Victory

Hollywood — AFM Local 47's anti-Petrillo movement, led by acting-president Cecil F. Read, swept on to a new victory as recording secretary Maury Paul was voted out of office at the union's March 26 general meeting by a vote of 1,642 to 742.

The tally was only 54 more than the required two-thirds majority necessary to remove an officer by impeachment proceedings. At the same meeting, Read-endorsed Uan Rasey was elected board member over Paul-endorsed Hal Silverstone, 1,654 to 635.

The meeting was in the form of a trial, in which the principal charges against Paul were his refusal to obey instructions of the local's board of directors, misuse of *Overture*, the union's official publication, of which Paul was the editor, and other matters. But as in the case of John de Groen, ousted president, the heart of the matter lay in Paul's stand that he was duty-bound by the constitution of the American Federation of Musicians to obey the orders of Petrillo.

Read has branded the section of the AFM's constitution and bylaws that seemingly gives the national head of the organization unlimited power over local unions and their officers as "illegal, immoral, and a violation of the constitutional rights of American citizens."

Ex-president de Groen, though officially removed from office at the March 26 meeting (1,531 to 51), has been acting as chairman at meetings of the board of directors "under protest" of the board, and he was also permitted to chairman the meeting at which Paul was removed after Read had read an official protest into the record.

This is part of the Read supporters' campaign to eliminate all possible legal loopholes in which the legality of their actions may be challenged. It is generally held that final settlement of

the issues that touched off the rebellion against Petrillo and the ousting of de Groen and Paul, a rebellion sparked by Petrillo's allegedly improper handling of the AFM's recording performance trust fund, can come only via court action.

'Cry Me' Wins Role For Julie

Hollywood — Julie London, for the most part ignored by movie makers until she came up with her *Cry Me a River* disc hit on Liberty, has been signed by Universal-International for a leading role in *The Great Man*, starring Jose Ferrer, who will also direct.

Although Julie will not be seen as a singer in the role, her voice will be heard in a sequence in which she plays one of her records for Ferrer. The song is *The Meaning of the Blues*, by Bobby Troup and Lew Worth.

Joe Saye Waxes

New York—Joe Saye, the sightless English pianist, has signed with Mercury. His contract is for a year with options for three more years. Saye did all the writing for his first album, and among the musicians who accompanied him on the sessions were Herbie Mann, Milt Hinton, Whitey Mitchell, Sonny Payne, Barry Galbraith, and Mundell Lowe. Joe will probably not go out on club dates until the record is released.

Caught In The Act

(Jumped from Page 8)

Berteaux and Frank DiVito on drums. His strong, two-handed playing has a way of capturing attention on varied tunes, from the quietly humorous tour de force, *It Might As Well Be Spring*, to the swinging *Horoscope*, or the quick-changing *Whistle While You Work*.

Jolly is undoubtedly one of the foremost young jazz pianists around and, with concrete plans now brewing for his group, is due for increasing recognition in the near future.

—tyan

Mr. Wonderful; Broadway Theater, New York

The New York critics—with one partial exception—have descended on *Mr. Wonderful* and Sammy Davis Jr. like a group of Cypriots meeting Prime Minister Eden unattended by Tommies. The consensus of their displeasure is that this musical is not a stage vehicle so much as it is, in large part, a night club act transplanted to the theater. The plot, they contend, is a frayed string of corn. The songs, they continue, are neither fresh nor memorable, nor likely to attain long-term performance credits for their authors.

There are few people—except perhaps for producers Jule Styne and George Gilbert—who could or would argue the validity of these sharpened points. Yet there is much to be said for *Mr. Wonderful* as an evening of casual, unpretentious, and often quite

engaging entertainment. It is true that most of the second act is unabashedly the same act that Davis, his uncle, and father have been lucratively performing in the larger cabarets across the country for some time. But Sammy is as incandescent as ever as he sings, dances, blows trumpet, drums, mimes, mimics, and streaks across the stage like a hip bolt of carefully polished lightning.

For this act alone, the production is worth seeing. It costs less to see Sammy in a theater than in most night clubs and it's a lot less noisy with the waiters metamorphosed into usherettes.

With regard to *Mr. Wonderful* as a musical, the one virtue of the wispy plot is that it's neither complex nor pretentious. In brief, it tells of a mediocre night club performer (Jack Carter) who is so convinced of the star potential of a youngster (Sammy Davis Jr.) that he abandons his own career to devote his energies to pushing the hesitant acolyte into the big time. The plot complications derive from that youngster's fear of failure, a fear that keeps him from even trying to take a leap into the higher tax brackets. At the end, of course, he breaks Jesse Owens' record.

Overfamiliar as all this is, there is a wonderfully distraught, feverishly fumbling performance by Jack Carter as the second-rater who dreams of a vicarious Valhalla as the manager of a star. The comedy high points of the show are all Carter's. At one point, he lectures his reluctant protegee in how to "get off" and other bits of stage business that have in his hands much of the high art of non-sequitur comedy that Phil Silvers has parlayed

Triumph !!!

New York—The crowning honor of a long career has been finally (if advertently) won by clarinetist Sol Yaged, who takes pride in sounding more like Benny Goodman than any man alive short of the model.

On a recent Leonard Feather *Platterbrains* ABC radio show, panelists John Hammond, Virginia Wicks, and Jaye P. Morgan were played excerpts from three recordings. Feather asked them to name the recording on which Benny Goodman does not play.

The three sides were: Ben Pollack's *Singapore Sorrows* with Benny, the Metronome All-Stars *One O'Clock Jump* with Benny, and Sol Yaged's *After You're Gone*. The panel was unanimous on one point. The one side, said they, that was definitely Benny was *After You're Gone*.

into clusters of gold-plated Emmys.

Joseph Stein and Will Glickman, who were responsible for the *Plain and Fancy* book, should have used pseudonyms for this one. Oliver Smith's sets are surprisingly and inexcusably run-of-the-ancient-mill. Jack Donohue's direction is briskly efficient, and he gets as much from the book and situations he has to work with as anyone could expect.

Admittedly, then, *Mr. Wonderful* is no *Carousel*, let alone *The Three Penny Opera*. But it's fun most of the time, and in Sammy Davis and Jack Carter, it has two full-strength pros who swing all night.

—nat

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music

on the

Up beat

Trumpet
Accordion
Organ

Down Beat

Part II

Chicago, Illinois

Roy Eldridge: If I Had You, Pt. 3

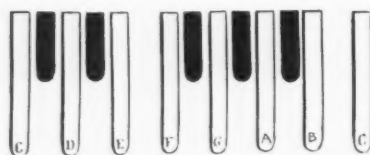
The musical score is written for a single melodic line in 4/4 time. It consists of six staves of music. The key signature has one sharp (F#), and the tempo is marked with a '3' over a triplet of eighth notes. The score includes various musical notations such as slurs, ties, and triplets. Chord symbols are placed above the staff at specific measures: Emi (32), Ami, B7, Emi, B7, (36), Emi, Ami, B7, Emi, G7, (40) C, C7, F, Fmi, (44) C, Dmi7, and (48). The score ends with a double bar line and a final note marked with a '6' over a triplet of eighth notes.

Here's Third Organ Lesson

By Sharon A. Pease

THIS IS THE THIRD lesson of our easy organ course designed especially for home study. In previous installments we began the step-by-step instructions for playing single tone melodies on the upper manual. These fundamentals, which are continued on the next page, should be carefully studied and practiced.

We have also learned three chords (C, F, and G7) and how to play them on the lower manual. These left hand chords combined with the tones produced by the foot pedals supply the complete harmonic background for the melody. The pedal keyboard of a spinet organ is pictured below. (The pedal keyboard of some spinet organs begin and end with C. Others eliminate the upper C.)



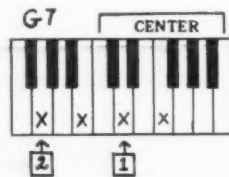
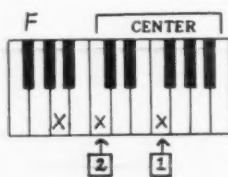
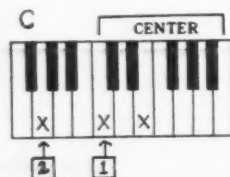
Also pictured on this page are the diagrams for the three chords that were presented in the last installment of this series. The keys marked X are used to produce the chords indicated by their symbols. Below each diagram boxed numerals have been added—these indicate the foot pedals to be used. For example, C major chord has the number 1 directly below C and the number 2 directly below G. In four-four time the chordal accompaniment should be played as follows:

COUNT 1. Toe of the left foot plays the tone indicated by the number 1 (C).

COUNT 2. Left hand plays C major chord on the lower manual. At exactly the same time these keys are played the left toe is released.

COUNT 3. Toe of the left foot plays the tone indicated by the number 2 (G) and at the same time the left hand chord is released.

COUNT 4. Left hand plays C major chord on the lower manual and at the same time left toe is released. **IMPORTANT:** This routine should be practiced over and over until it becomes automatic. Then apply the same procedure to F and G7. Next begin alternating these routines: C, F, G7, C, G7, F, C, etc. Remember it is important to keep the counting SLOW and EVEN with exactly the same spacing between each count.



Jazz Off The Record

By Bill Russo and Jerry Mulvihill

THIS IS THE LAST of three articles dealing with the Roy Eldridge solo on *If I Had You*. As stated in the previous articles, it is necessary to study the three parts of the solo together to understand it as a whole. Also, the importance of listening to the record should not be forgotten, otherwise the solo cannot be played properly or appreciated fully.

The third part consists of the bridge and last eight measures of the tune. Generally, the function of the bridge is to provide contrasting material. Therefore one would not expect to find thematic ties between, say the second eight measures and the bridge of the first chorus. However, the two bridges (measures 17-24 and 33-40) are related, for in each the original melody is interwoven.

The second bridge contains the most climactic portions of the solo. There is little evidence of this in the transcription, because the climactic effect is produced mainly by interpretive factors—mostly a more aggressive feeling, which cannot be analyzed in technical terms. In addition, there is a generally higher level of volume and a more on-the-beat attack. Also, the over-all range of this bridge is a bit higher than the over-all range of any other eight measure section. The G occurs frequently, and there is one A, the highest tone of the solo. These higher notes contribute something to the climactic effect.

THE BEGINNING of the last section (41-48) retains some of the intensity of the bridge, but the emotional tapering-off begins in measure 42, rises a bit with the Eb in 44, and begins its final recession in that measure. This

In three-four (waltz time) the chordal accompaniment should be played as follows:

COUNT 1. Toe of the left foot plays the tone indicated by the number 1 (C).

COUNT 2. Left hand plays C major chord on the lower manual.

COUNT 3. Left hand repeats C major chord on the lower manual exactly as it was played on count two.

COUNT 1 (of the next measure). Toe of the left foot plays the tone indicated by the number 2 (G). C major chord is played with the left hand on counts two and three as in the preceding measure. The same procedure should be applied to F and G7. Then begin alternating these three chords.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studios, 1333 East Almeria Rd., Phoenix, Ariz. Enclose self-addressed, stamped envelope for personal reply.)

process is drawn out to a long, satisfying conclusion in the last three measures which are played rubato (out of tempo). Their rhythmic structure is only approximated in the transcription. The finality of the sustained E (48) may be due partly to the fact that it has been a prominent tone throughout the solo.

One very outstanding feature of this entire solo is that it utilizes the harmonic structure of the tune to the utmost. To begin with, Eldridge "makes all the changes," that is, his choice of notes shows a thorough knowledge of the chordal structure of the tune. Furthermore, he enriches this structure harmonically through extension and alteration and by adding a few chords of his own in passing, for example, the tones Eb-C-Ab in measure 47, which imply an Ab chord or an Fm7.

IN THIS last section Eldridge ventures farthest from the original melody, until measure 45, which is very close to the melody. This reminiscence, although slight, relates the end of the solo to its earlier portions.

All records used in this column are available at Gamble Music, 312 S. Wabash Ave., Chicago 4, Illinois, either directly or through the mail.

Key To Solo

Trumpet, clarinet and tenor saxophone play as written.

Alto and baritone saxophones transpose up a perfect fifth.

Trombone transpose down a major ninth.

Other concert pitch instruments transpose down a major second.

Tempo: slow.

Record available: *Roy and Diz #2*

MG C-671 Clef Records LP

Western Accordionists Gather In Long Beach

Hollywood—A third day has been added to the Western States Accordion Festival, which now is slated for April 20, 21, and 22 in the Long Beach Municipal auditorium, according to Dr. Sydney B. Dawson of Huntington Park, Festival chairman.

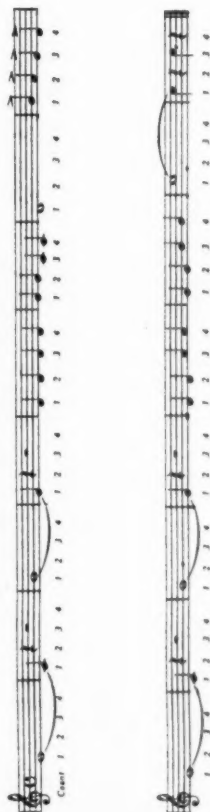
Accordionists and students from 11 western states may participate in the competitions, concerts, and workshops by registering with any representative of the sponsor organizations: The Accordion Association of Southern California and the California Chapter of the Accordion Teachers Guild.

Look For
'Up Beat'
Once A Month

Melodies

(Right Hand Only)

"Marchin' Through the Town"



How to Play "Marchin' Through the Town"

The first measure and first count of the second measure has this sign — known as a "blat". A "blat" indicates that the notes are to be held their full value, and are to sound until the next note is struck. Between the 15th and 16th measures we find our "blat" sign again. This time the "blat" has a different meaning. Whenever a "blat" sign connects two notes on the same degree (same pitch) it is named a "tie". To "tie" two notes means to strike the note as in example (15th measure) and let it remain sounding through the four (4) counts of the next measure, and then the first count of the following measure, without resounding before the first count of the 16th measure. The value of tied notes is totaled together as one note without resounding.

The illustration on the right pictures a melody written in the key of "C" using "accidentals". The first and second counts are played regular. The sharp in front of the note on the third count affects both the third and the fourth counts. The natural sign placed in brackets before the first note of the second measure is a reminder that all accidentals cancel themselves at the end of each measure and this note is played regular.

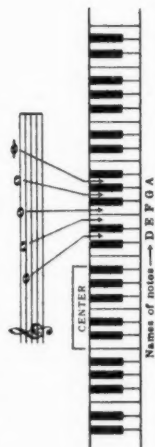
The illustration on the right pictures a melody written in the key of "C" using accidentals. The first two notes are played regular. The note on the third count is affected by the flat placed before it. The 4th count, due to the natural sign, is played regular. The note played flat in this illustration makes use of the same key as the note played sharp in the illustration above.

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Melodies

(Right Hand Only)

We will now learn five new notes in treble clef (right hand).



Above diagram shows clearly where these notes are played on the keyboard. The first note of this new group is the octave (eighth note) above this note. The second note shown above is the octave above this note, etc. As mentioned before, the octave is the same key in the next group above and also has the same name.



MELODY No. 12 has a quarter note standing alone just before the first measure. This quarter note is called a "pick-up" note. Use count four (4) for this "pick-up" note. The "pick-up" note is not played on the repeat.

EIGHTH NOTES

We have learned whole notes, half notes, and quarter notes. The next step is a note of this type ♩ or ♪. This note looks just like our quarter notes plus the added "flag". They are named "eighth notes". When two or more "eighth notes" are written following each other, they usually have one long "flag" connecting them, thus ♪ or ♪♪. An eighth note receives one half the time value of a quarter note. You could play two eighth notes in the same duration of time required for one quarter note (the exact speed depends upon the speed of count you decide to use). Whenever a measure contains eighth notes, we use a different method of counting that measure. To make sure of applying the correct proportion of time value on each note of a measure with "eighths" in it, we count the entire measure with eight "sayings". Thus: 1 AND 2 AND 3 AND 4 AND (1 & 2 & 3 & 4 &). This will make it possible for us to know just how long to let an eighth note continue to sound. An eighth rest is written thus, 7.



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Here's Solo For Accordionists Played By Pete Jolly

BLUES FOR BELLOWS

PETE JOLLY

Benedictus (The Lamb of God)
 BWV 138 (38)
 J. S. Bach

The score is written for four voices (Soprano, Alto, Tenor, Bass) and figured bass. It includes a 'FINE.' marking and a repeat sign. The music is in G major and 3/4 time.

[illegible]

The first and second ad lib choruses are included to give the reader an example of my style of improvisation. First, you will note there is just the treble staff used and a single melodic line. I very rarely make use of the left hand in improvising. I prefer to think of the accordion as a horn, such as a saxophone or trumpet. With these basic thoughts in mind I strive towards improvising a logical swinging melodic line.

The chord symbols have been placed over their respective measures in the ad lib choruses so that you may analyze my harmonic approach.

The composition "BLUES FOR BELLOW'S" and the first ad lib chorus are based on the traditional blues progression, whereas the second ad lib chorus is a modified progression, placed here for the sake of variety.

Band Review

**Count Basie Concert;
Sahara, Las Vegas**

Response from the crowd, estimated to be near 600, was overwhelming as Count Basie and men rocked the Congo Room with a two-hour bash. The one-ner was booked to follow the mid-night show (Kay Starr headlining), and, on Las Vegas time 2:30 a.m. being the shank of the evening, Basie hit with *One O'Clock Jump* as the room exploded.

It was with a certain amount of trepidation that Basie returned to Vegas, remembering his Flamingo hassels of four years ago when he headed a package show, but any ranking memories were dispelled immediately upon the reaction of these Vegas rounders. The spirit of the sidemen showed during each tune laid down.

Thad Jones and Joe Newman took off on *Shiny Stockings* and *What Am I Here For?*, and Frank Foster soloing *You for Me*, and Marshall Royal's *Falling in Love* were neatly conceived. Some flashy chasing came off well during *The Midget*, Joe Newman urging flutist Wess into the heights, backed by some propelling rhythm drives by Sonny Payne, drums, and bassist Eddie Jones.

The first Joe Williams inning found him in top form, impressing with *Every Day*, *The Comeback*, *Roll 'n Pete*, and the band set to follow contained some of the best blowing of the morning. Wess and Foster chased themselves into fine conceptions for *Plymouth Rock*; the continued choruses tacked onto *April in Paris* was reminiscent of BG's *Sing, Sing Sing*, and during Freddie Greene's composition, *Corner Pocket* came an exhibition of marvelous ensemble work during breakneck tempo. Payne's extended drum soloing on *With Friends* pleased the multitude, as intended, and the closing set brought back Williams for some lusty bawling of *Alright, Ok, You Win*, *Smack Dab in the Middle*, and *Teach Me Tonight*.

A frolic with the Count's theme brought down the curtain, but he could have gone on much longer. The audience was more than ready—in Vegas there is starvation for such exceptional music.

—bill willard

Met Opera Troupe Sets 16-City Tour

New York—The Metropolitan Opera troupe will perform 55 times in 16 cities when the group leaves on April 16 for its spring tour. The company will do eight shows in Cleveland, nine in Boston, five in Atlanta and Toronto, and six in Chicago.

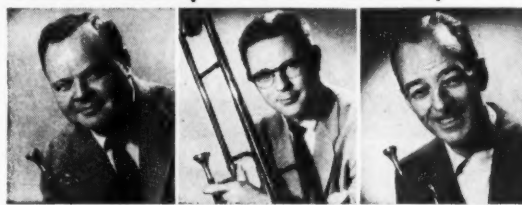
Besides Richmond, which will be visited for the first time since 1952, other single performances will be given in Washington, Memphis, Birmingham, Dallas, Houston, Oklahoma City, Minneapolis, Des Moines, Bloomington, and Lafayette. The trip will end in Toronto on June 2.

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Albert, Abbey (Shamrock Hilton) Houston, 5/24-7/4, h
Alexander, Tommy (On Tour—West Coast) GAC
Auty, Bill (Ali Baba) Oakland, Calif., b
Bair, Buddy (On Tour—South)
Barron, Blue (On Tour—Chicago Terr.) MCA
Bassie, Count (On Tour—West Coast) WA; (Zardi's) Los Angeles 4/20-5/3 (On Tour—East) WA
Borr, Mischo (Waldorf-Astoria) NYC, indef.
Brandwynne, Nat (Waldorf-Astoria) NYC, indef.
Brown, Les (On Tour—Midwest) ABC
Butterfield, Billy (On Tour—NY Terr.) MCA
Carlyle, Russ (On Tour—South) through 4/25; (Roosevelt) New Orleans 4/26-5/3, h
Cartor, Tony (Stardust Ballroom) Bronx, N.Y., indef., b
Commanders, The (Ed Grady) On Tour—Midwest) WA
Cross, Bob (Statler), Dallas, indef., h
Cummings, Bernie (On Tour—South) MCA
Cugat, Xavier (On Tour—South) MCA
Davis, Johnny (Officer's Club) Chateau La-mothe, France, pc
De Hanis, Al (Plantation Supper Club) Green-sboro, N.C., indef., nc
Donahue, Al (Statler) Boston, out 6/18, h
Dorsey, Tommy & Jimmy (Hotel Statler) NYC, indef.
Duke, Johnny (Broadmoor) Colorado Springs, Col., out 5/12, h
Eberle, Ray (On Tour—NY State) MCA
Ellington, Duke (On Tour—East Coast) ABC
Ennis, Dave (Alpine Village) Cleveland, indef., nc
Faith, Larry (New Horizon Room) Pitts-burgh, indef., nc
Featherstone, Jimmy (On Tour—Midwest) indef., OI
Ferguson, Danny (Dallas Athletic Club) Dallas, indef., cl
Fields, Shep (On Tour—Southwest) GAC
Fisk, Charlie (Palmer House) Chicago, Ill., indef., h
Fitzpatrick, Eddie (Mapes) Reno, indef., h
Flanagan, Ralph (On Tour—East Coast) GAC
Poster, Chuck (Aragon) Chicago, through 7/17
Glasser, Don (Peabody Hotel) Memphis, out 4/14; (On Tour—Midwest) GAC
Gordon, Claude (On Tour—Northwest) GAC
Hampton, Lionel (On Tour—Europe) through 4/24, ABC
Herman, Woody (On Tour—South) ABC
Howard, Eddy (On Tour—Chicago Terr.) MCA
Hummel, Roger (Ciro's) Columbus, Ohio, indef., nc
Hunt, Pee Wee (Campbell's Tavern) Toronto, out 4/23; (Briery Point Officers Club) Nor-folk, Va. 4/24-29, pc
James, Harry (On Tour—West Coast); (Pal-ladium) Hollywood, 5/23-6/17, b
Jerome, Henry (Edison) NYC, indef., h
Jones, Spike (On Tour—Chicago Terr.) MCA
Kaye, Sammy (On Tour—East) MCA
Kenton, Stan (On Tour—England & Scandi-navian Countries) GAC
King, Pee Wee (On Tour—Midwest) GAC
King, Wayne (On Tour—Chicago Terr.) MCA
Kisley, Steve (Statler) Washington, D.C., indef., h
Kranyik, Jack (Brahma) Ocala, Fla., nc
LaSalle, Dick (On Tour—West) MCA
Lewis, Ted (On Tour—Wichita, Kas.) MCA
Lombardo, Guy (Roosevelt) NYC, indef., h
Long, Johnny (On Tour—Texas) MCA
Lurie, Dick (Pin-Wheel Club) Cleveland, indef., cl
McIntyre, Hal (On Tour—South & Midwest) GAC
McGrane, Don (Radison) Minneapolis, indef., h
Maltby, Richard (On Tour—East) ABC
Marterie, Ralph (On Tour—Midwest) GAC
Martin, Freddy (New Frontier) Las Vegas 4/23-5/13, h

Masters, Frankie (Conrad Hilton) Chicago, indef., h
Mary, Earl Billy, Sam Donahue, Dir. (On Tour—East, South & West) GAC
Melba, Stanley (Pierre) NYC, indef., h
Mooney, Art (On Tour—Texas & Southwest) GAC
Moreno, Buddy (On Tour—Midwest) OI
Morgan, Russ (On Tour—Midwest) GAC
Morrow, Buddy (On Tour—Midwest) GAC
Mozian, Roger King (On Tour—East) GAC
Neighbors, Paul (On Tour—West Coast) MCA
Newborn, Phineas (Flamingo Room) Mem-phs, Tenn., indef.
Pastor, Tony (On Tour—Southwest) GAC
Pearl, Ray (On Henry) Chicago, indef., h
Pepper, Leo (On Tour—Midwest) GAC
Porter, Kent (Piccadilly) Pensacola, Fla., b
Prado, Perez (On Tour—West Coast) MCA
Ragon, Don (Magic Carpet) San Bernardino, Calif., indef., cl
Ranch, Harry (Harrah's) Lake Tahoe, Ne-vada 4/20-5/20
Rank, George (Hotel Peabody) Memphis, Tenn., 4/16-5/6, h
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Regis, Billy (On Tour—West Coast) MCA
Reichman, Joe (On Tour—Southwest) GAC
Rudy, Ernie (Shamrock Hilton) Houston, 4/12-5/23, h
Sauter-Pinegar (On Tour—Midwest) WA
Sedlar, Jimmy (On Tour—East) MCA
Sonn, Larry (On Tour—East) GAC
Spivak, Charlie (On Tour—Chicago Terr.) MCA
Straeter, Ted (Plaza), NYC, indef., h
Sudy, Joseph (Pierre) NYC, indef., h
Terry, Dan (On Tour—East) GAC
Waples, Buddy (St. Anthony Hotel) San Antonio, indef., h
Watkin, Sammy (Statler) Cleveland, indef., h
Welk, Lawrence (Aragon) Ocean Park, Calif., b

Combos

Arden, Ben (Statler) Detroit, out 5/27, h
Albert, Bob Trio (Tony Pastors) NYC, indef., nc
Alfred, Chuz Quintet (Terrace Club) East St. Louis, Mo., indef.
Allen, Henry Red (Metropole) NYC, indef., cl
Armstrong, Louis (On Tour—Australia and England) ABC
August, Jan (Park Sheraton) NYC, h
Australian Jazz Quartet (Birdland) NYC, out 5/2, nc
Baker, Chet (On Tour—Europe) ABC
Brubeck, Dave (On Tour—West Coast) ABC
Buckner, Milt (Elk Lodge) Wilmington, Dele-ware, out 4/28, cl
Cardinals, The (Rhythm & Blues Show—On Tour) SAC
Carroll, Barbara (Cafe Madison) NYC, out 5/27, h
Cavallaro, Carmen (Embers) NYC, out 4/28, nc
Clark, Billy (On Tour—South) SAC
Clovers (Rhythm & Blues Show—On Tour) SAC
Cole, Cozy (Metropole) NYC, indef., cl
Condon, Eddie (Condon's) NYC, nc
Davis, Bill (Cotton Club) Cleveland, out 4/19, nc; (Zanzibar) Buffalo, 4/24-29, nc
Dee Trio, Johnny (Rainbow Inn) New Bruns-wick, N. J., indef., cl
DeFranco, Buddy (On Tour—West Coast) ABC
Doggett, Bill (On Tour—Calif.) SAC
Domino, Fats (On Tour—Rhythm & Blues Show) SAC
Duke, Billy & the Dukes (Riviera) Las Vegas, out 5/8, h

N. Y. Daily News Probes Payolas

New York—In an unprecedented series of articles on a subject usually reserved to the trade press (when not avoided by it), the huge-circulation New York Daily News recently ran an expose called *The Big Payola: New Tune in Tin Pan Alley*. Subhead on the opening article by Jess Stearn read: "The music goes round and round—on platters—and therein is spun the tale of the dimout in Tin Pan Alley, where music writers and publishers are often denied recorded outlet unless they pay and pay and pay to have their songs promoted in public."

Five Keys (Gleason's) Cleveland, out 4/22, cl
Gorner, Errol (Basin St.) NYC, out 5/9, nc
Gillespie, Dizzy (On Tour—Near East) SAC
Guitar Slim (On Tour—South) SAC
Hamilton, Chico (Basin St.) NYC, 4/26-5/9, nc
Hardy, Dennis (Club Charming) Cairo, Ill., nc
Hawes, Hampton (Blue Note) Philadelphia, out 4/21; (Stratford) Boston, 4/23-29, nc
Hawkins, Erskine (Oyster Barrel) Quebec, out 4/23, nc
Herman, Lenny (On Tour—East) ABC
Holmes, Alan (Village Barn) NYC, indef.
Jackson, Calvin Quartet (London House) Chi-cago, out 5/1, nc
Jaquet, Illini (Apollo) NYC, out 4/27, t
Jaguars, The (Harmon A. F. Base, NCO Club) Newfoundland, 4/10-6/19, pc
Jazz Messengers, The (Stage Lounge) Chicago, out 4/30, cl
J. J. Johnson & Kai Winding (Jazz City) Los Angeles, out 5/6, nc
Jordan, Louis (Apache Inn) Dayton, out 4/28, nc
Lewis, Smiley (On Tour—South) SAC
Little Walkin' Willie (Teddy's Lounge) Bos-ton, out 4/23, cl; (Mandy) Buffalo, 4/24-5/5, nc
Lou, Betty & Zoe Quartet (Prince George) Toronto, out 4/29, h
McTune, Bill (Ivanhoe) Miami Beach, indef., h
McLaurier, Sarah Trio (Flamingo) Pitts., out 4/30, nc
McPartland, Marian (Theatrical Lounge) Cleveland, out 4/28, cl
McPhatter, Clyde (Rhythm & Blues Show) Gate
Manne, Shelly (Storyville) Boston, out 4/22, nc
Milton, Ray (On Tour—East) SAC
Modern Jazz Quartet (On Tour—Concerts) SAC
Monte, Mark (Plaza) NYC, indef., h
Mulligan, Gerry (On Tour—Europe) ABC
Murphy, Turk (Colonial Tavern) Toronto, out 4/23; (Brass Rail) London, Ont. 4/23-5/16
Peterson, Oscar (Olivers) Washington, D. C., out 4/29, nc
Populares (Greenbrier) White Sulphur Springs, W. Va., h
Powell, Bud Trio (Cotton Club) Cleveland, out 4/29, nc
Powell, Jesse (On Tour—East) SAC
Price, Lloyd (On Tour—West Coast) Gale; (Savoy) NYC, in 5/19, b
Prysock, Red (Rhythm & Blues Show) Gale
Rico, George Trio (El Mirador) Palm Sprin-gs, Calif., indef., h
Rocco, Buddy 3 (Neptune Room) Washington, D. C., indef.
Rogers, Shorty (Blue Note Chicago, 4/25-5/6, nc
Rogers Shorty (Blue Note Chicago, 4/25-5/6, nc
Shearing, George (Congress) St. Louis Mo., out 4/28, h
Shirley & Lee (On Tour—South) Gale
Smith, Johnny (Tia Juana) Baltimore, out 4/29, nc
Smith, Somethin' & the Redheads (On Tour—South) GAC
Snider, Benny (On Tour—Midwest & East) Lou Reda Musical Attractions
Spencer, Sherry (Gypsy Room) Atlanta, Ga., nc
Stitt, Sonny (Tia Juana) Baltimore, 4/24-29, nc
Three Jacks (Wheel Bar) Colmar Manor, Md., indef., cl
Three Suns (Henry Hudson) NYC, h
Tyrene & His Royal Romanians (Surf Lounge) Baltimore, out 4/22, cl
Walter, Little (On Tour—South) SAC
Walters, Cy (Weylin Room) NYC, indef., h
Wilcox, Jimmy (Koko) Phoenix, Ariz., t
Yagel, Sol Trio (Metropole) NYC, indef.
Young, Lester (Bee Hive) Chicago, 4/20-5/4, nc

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